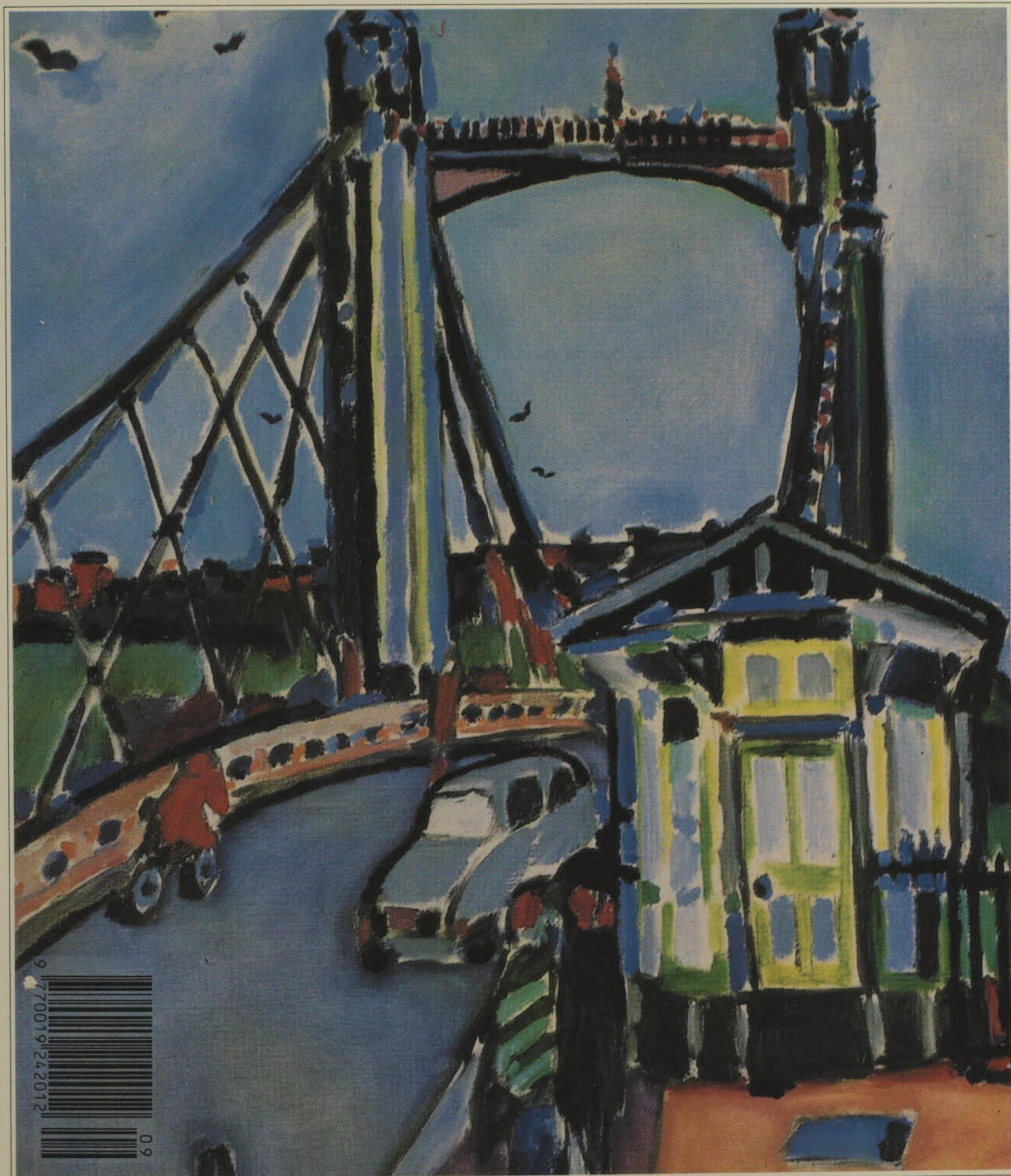


£2.25

THE ILLUSTRATED
LONDON NEWS

AUTUMN 1991



JEAN LASSALE

Genève



Eclat



Available in London from

MAPPIN & WEBB

at

SELFRIDGES

GENÈVE

PARIS BARCELONA LONDON ROMA WIEN NEW YORK TOKYO

Autumn, 1991
Volume 279 No 7102

Editor-in-Chief James Bishop

Associate Editor Shirley Sherwood

Managing Editor Alison Booth

Art Director Jeanette Collins

Picture Editor Bryn Campbell

Production Editor Margaret Davies

Sub-editor Stephen Spark

Editorial Assistant Julia Pearey

Art Assistant Naomi DePeza

Listings contributors Roger Sabin
Margaret Davies
Angela Bird

Archaeology Editor Ann Birchall

Advertisement Director Jeffery May

Advertisement Manager Daphne Capel

Sales Executives Jane Washbourn
Toby Durrant
Angela Moon
Lucia Walker

Circulation Manager Richard Pitkin

Production Manager John Webster

Production Assistant Tracey Churchill

*Circulation/Advertisement
Secretary* Helen Cobham

Publisher Tony Price

Proprietor James Sherwood

COVER: Albert Bridge, Battersea,
by Philip Sutton.

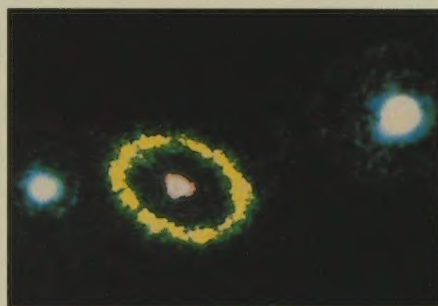
© 1991 *The Illustrated London News*, a partnership of James B. Sherwood and Ferry and Poff Holdings Ltd. World copyright of all editorial matter, both illustrations and text, is strictly reserved. Colour transparencies and other material submitted to *The Illustrated London News* are sent at their owners' risk and, while every care is taken, neither *The Illustrated London News* nor its agents accept any liability for loss or damage. Frequency: quarterly plus Christmas number and royal issue. Typesetting and printing in England by Watmoughs Ltd, Idle, Bradford; and London. Colour reproduction by Bridge Graphics Ltd. Published at the office of *The Illustrated London News*, 20 Upper Ground, London SE1 9PF, September, 1991. Telephone 071-928 2111. Be sure of receiving your copy of *The Illustrated London News* by placing an order with your newsagent or by taking out a subscription. Orders for subscriptions and address corrections to be sent to:

ILN Subscription Department, 3-4 Hardwick Street, London EC1R 4RY. Telephone 071-833 5793. Second-class postage paid at Rahway, NJ. Postmaster: Address corrections to *The Illustrated London News*, c/o Mercury Airfreight International Ltd Inc, 2323 Randolph Avenue, Avenel, NJ 07001, USA. ISSN: 0019-2422. Newstrade Distributor: Comag, Tavistock Road, West Drayton, Middlesex UB7 7QE. Telephone 0895 444055. Annual subscription rates: United Kingdom £17.50 (\$33), Europe £20.50 (\$39), USA (air-speeded delivery) £20.50 (\$39), Canada (air-speeded delivery) £23 (Can\$49), Rest of the world (air-speeded delivery) £24 (\$46). Agents for Australasia: Gordon & Gotch Limited; branches: Melbourne, Sydney, Brisbane, Adelaide, Perth, Launceston and Hobart, Australia; Christchurch, Wellington, Auckland and Dunedin, New Zealand.

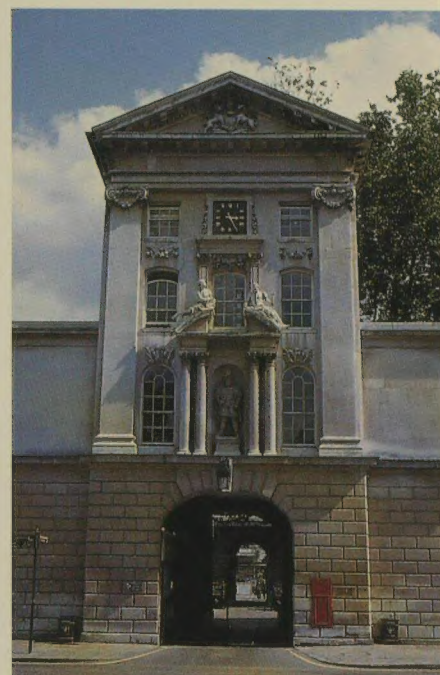
CONTENTS



BRITAIN'S SHREWD MOVES, P28



HUBBLE OUT OF TROUBLE, P40



RESTORING LONDON PRIDE, P20

BRYN CAMPBELL

5

NELSON'S COLUMN
The Queen Mother's Gates
London Magpie
The New Glyndebourne
Nunc est Bibendum
British Museum Goes Mod

14

WINDOW ON THE WORLD
Headline stories in words and pictures

20

KEEPING UP APPEARANCES
The Heritage of London Trust helps restore the "grace notes" of London's historic buildings, reports Tony Aldous

28

CHESS MITES
Children are never too young to take up chess, believe Ted Nottingham and Bob Wade, who describe how early training is transforming the game in Britain

34

STAR TURN IN PRAGUE
Joy Billington talks to former child star Shirley Temple Black, who still charms in her role as a US diplomat

40

TRIUMPH FOR THE TROUBLED HUBBLE
The Hubble Space Telescope is returning spectacular images of planets, stars and quasars, writes Patrick Moore

48

BRITAIN'S NEW MUSIC-MAKERS
Working in London is both frustrating and rewarding for young musicians, discovers Rupert Christiansen

56

EAST OF INDIA
Alison Booth visits the temple-rich Indian state of Orissa and the mysterious Andaman Islands, known for their fierce tribespeople and colourful wildlife

64

KNOW YOUR ONIONS
Once worshipped by the ancient Egyptians, the onion can still work its magic in the kitchen, writes Polly Tyrer

71

TRAVEL SECRETS
Visits great European cafés

75

TRUE TASTES OF ITALY
A new spirit of authenticity is raising standards in London's Italian restaurants, reports Matthew Fort

77

BEST OF AUTUMN
Guide to events for the coming weeks

90

BOOK CHOICE
Short notes on current titles for autumn reading

DAVID MORRIS AT THE BALL



DM
DAVID MORRIS
— JEWELS —

25 Conduit Street, London W.1. Tel: 071-499 2200 and 071-629 5142
also at Harrods. Tel: 071-730 1234, The Inn on the Park, Carlton Tower Hotels and Isetan, Japan.

NELSON'S COLUMN

THE QUEEN MOTHER'S GATES



Prince Michael of Kent's imaginative idea of translating the public's affection for the Queen Mother, as demonstrated by the celebrations of her 90th birthday last year, into the more permanent form of new gates in Hyde Park, has already sparked enough response to ensure that the project will go ahead. The appeal chairman, Richard Briggs, reports that planning permission, which is not required in a royal park, has been applied for as a matter of courtesy, and that work on the foundations will begin this autumn. It is hoped that the gates will be in place before next summer.

Designed to span the entrance to the park across the South Carriage Road behind Apsley House at Hyde Park Corner, the new gates will undoubtedly enhance a rather barren area blighted by traffic schemes. When he launched the appeal this summer Prince Michael said that the more he looked at this corner, "the more I felt it was an unfinished part of the park".

Hyde Park, which extends now to some 340 acres, was originally created in 1536 when Henry VIII appropriated land from Westminster Abbey and enclosed more than 600 acres for a deer park and hunting ground. The park was opened to the public early in the 17th century and has been a popular pleasure ground ever since. In the past it has been a haunt of highwaymen, the site of many duels and even more public hangings, military displays, fireworks and exhibitions, including the Great Exhibition of 1851 for which the Crystal Palace was built. Mock naval battles were held on the Serpentine, which had been created a century earlier by the damming of the Westbourne river.

When William III came to live in Kensington Palace he built the *route du roi*, from which Rotten Row takes its name, and had it lit by lamps strung along the trees—the first road in England to be lit at night.

Over the years imposing ornamental gates have been erected at various entrances to the park, but few now remain. The gates and lodges at Stanhope Gate and Grosvenor Gate were lost, together with 22 acres of the park,

when the East Carriage Drive became part of the Park Lane traffic system in the 1960s, and the gates that once stood on this site were also removed as part of a road-widening scheme. The gates that do remain are painted black, a tradition established by Queen Victoria when she ordered that they reflect the mourning of Prince Albert.

The new gates will be far from funereal. They will be coloured, partly by paint and partly by the use of oxidised bronze, titanium and stainless steel, and they will have delicate filigree work which the designer, Giuseppe Lund, who is based in Shropshire, has called "feminine". In addition there will be a central panel between the gates in which its designer, the sculptor David Wynne, has introduced a blithe collection of images designed to reflect the life and interests of the Queen Mother. They include a salmon and other examples of Scottish wildlife set around an Elizabeth of Glamis rose tree together with the heraldic lion and unicorn.

In Wynne's original design the unicorn stood on the ground but the lion had been taken out of his customary facing position and been placed, as rampant as ever, up the tree. This mildly revolutionary concept evi-

dently caused a good deal of discussion within the royal family, and at their request the design was changed at the last minute, as Prince Michael explained at his press conference.

"The central panel is having to be changed because of a decision taken within my family", he said. "The design showed the lion in the branches of the tree and it was felt that this perhaps took the heraldic theme too far... It was felt that the lion should be put back on the ground, side by side with the unicorn."

The cost of the work, which includes landscaping several acres around the entrance to the South Carriage Road, is estimated at £1 million. An unspecified sum has already been raised, partly from industry and partly from private individuals, but there is still some way to go. The Prince's original appeal invited individual donors to buy a £1 stamp at the Post Office and send it on a postcard to the appeal headquarters. Many have ignored this suggestion and have sent larger amounts by cheque, and the appeal office now emphasises that it is very happy with this arrangement. Letters and cards should be addressed to: The Queen Mother's Gate Appeal, Royal Mail, PO Box 1991, London EC3B 3QE.

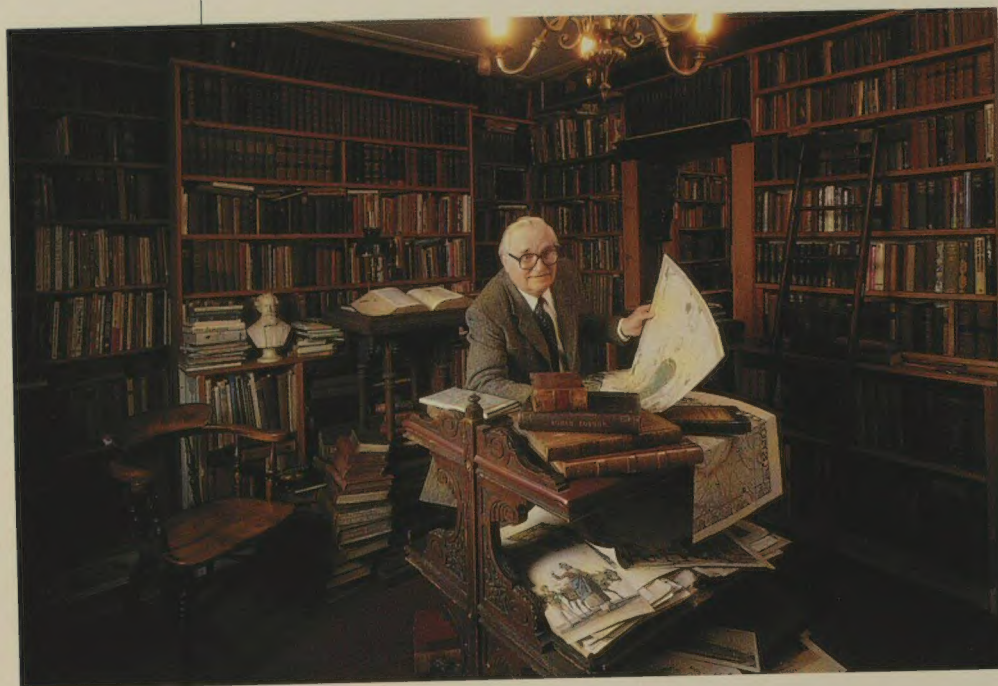
Giuseppe Lund's design for the gates, with David Wynne's lion up in the rose tree.

The revised design for the central panel, with the lion grounded by royal decision.



NELSON'S COLUMN

LONDON MAGPIE



Peter Jackson, at his west London home, owns the largest private collection of prints, maps, medals, books, drawings, ceramics and other material on the capital.

Whenever prints or maps of old London are borrowed for articles or books, exhibitions or television programmes, the name of Peter Jackson will almost certainly be among the list of credits. Anyone seeking information about the capital's past will beat a path to the door of his house in west London, for he owns what must now be the largest private collection of material relating to London.

Peter Jackson is a man of many talents—antiquarian, artist, author, bookbinder, broadcaster, craftsman, sculptor—but his passion is London, and he can rarely be prised from his adopted city for more than a couple of hours. For 40 years he has been a magpie pecking away in antiquarian bookshops and salerooms. Prints, maps, drawings, books, ceramics, medals, playbills and ephemera associated with the history and topography of London have been bought, catalogued and now mellow in files, yellow on bookshelves or are carefully mounted and stored in cabinets on four storeys of his ivy-clad Victorian house.

Peter Jackson's name first came into the public eye in 1949 when he began drawing historical cartoons for the old *London Evening News*. The Brighton-born artist had recently left Willesden School of Art and heard that the newspaper wanted a weekly series on London, similar to Ripley's "Believe it or Not" cartoons in the *Sunday Express*. He sent off a few drawings with descriptive paragraphs and was subsequently invited round. Ideas were floated and the historical strips began which lasted on and off until the paper

closed in 1980. *London is Stranger Than Fiction* gave way to *The London Explorer* and *Somewhere to Go*—all of them were published later in book form by Associated Newspapers, and they are now collectors' items.

Accumulating information for the cartoons inspired Jackson's unquenchable enthusiasm and set him on the life-long trawl that has netted an encyclopaedic collection. The quest led to second-hand bookshops. "In those days prints were stacked in boxes outside on the pavement marked 'Everything for 6d', and I ransacked them for ones I liked. Auctioneers in the salerooms got to know me and often a dealer, unable to get a fast bid, would knock down a complete lot to me, calling out before anyone else could make a bid, 'Thirty bob, Mr Jackson—all right?'. The greatest fun was getting the stuff home and discovering what was in the books and portfolios."

Very little has escaped his attention or collection. Curators and department heads from national museums cast covetous eyes at the 25,000 prints when they come to inquire about missing links in their holdings. Asked by one visitor for information about revelries held during the reign of James II, Jackson dives into indices, all colour-coded and cross-referenced, and, like a mischievous magician pulling doves from his sleeve, he produces pictorial references and a unique reminder of a historic occasion. This is a handbill, issued in 1688 by "M. Beckmann, Principal Engineer to His Majesty of Great Britain", describing the "pyro-

technic opera . . . on the Thames over-against White-Hall on Tuesday Night the 17th of July" to celebrate the "happy birth" of James Edward Stuart—the Old Pretender, or the baby in the warming pan. Jackson owns the only known extant copy. The British Museum borrowed it.

Last year, for the exhibition *London Pride: A History of the Capital's Gardens*, the Museum of London gathered enough material from Jackson's collection for several showcases. One display illustrated the Royal Horticultural Society's first flower shows at Kensington in 1861. From the 3,000 glass negatives in his attic, the genial, ever-generous Jackson supplied photographs of the plantings and statuary in the Great Conservatory and added posters, admission tickets and prints and watercolours of the gardens. Some of the prints were from *The Illustrated London News*. Jackson has a run of bound volumes from its first publication in 1842 until 1887 together with some later volumes, and owns a number of original drawings that appeared in the magazine.

A prized pen-and-watercolour caricature by Thomas Rowlandson hangs in Jackson's ground-floor study. He delves into a cabinet to find an engraved copy. He points out that published copies of *Mucky Weather in Petticoat Lane* were censored: in the original there is a little girl spending a penny, but in the prints she has been obliterated by a street seller's basket.

A tiny indication of the range of the collection can be gleaned from *London: 2,000 Years of a City and its People*, one of two books he has compiled with Felix Barker, and which is to be published in a new edition by Papermac on October 24. The other, *The History of London in Maps*, was published in hard-back last year by Barrie & Jenkins.

Another regular outlet for Jackson and a small part of the collection are the records, journals and maps published in recent years by the London Topographical Society. Jackson, who is also a Fellow of the Society of Antiquaries, has been chairman of the London Topographical Society since 1974, succeeding the late Professor W. F. Grimes. Although Jackson protests that addressing half the membership of 850 who turn up for the annual meeting is the most terrifying experience, the chairmanship is clearly a task he tackles with verve and a slight sense of incredulity at his good fortune. Now 69, this quiet, unassuming but highly acquisitive man has no thought of retiring from any of his activities.

DENISE SILVESTER-CARR

To lead the field, we harvest it.

On our Aberdeenshire estate we still sow and harvest our own barley, as we have done for years. It's a fraction of what we need, but it ensures we know good barley when we buy it.

We also maintain the long-standing tradition of including an exceptionally high proportion of pure malt whiskies in our blend.

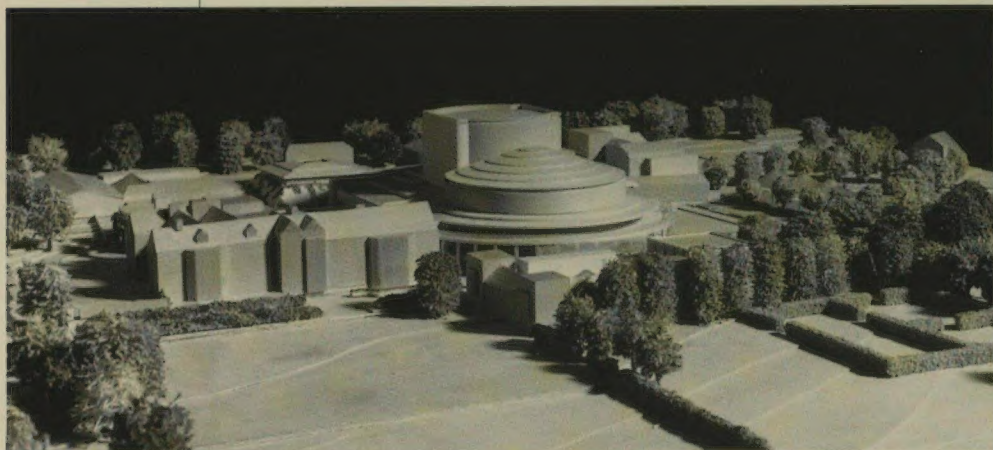
This is just one of the reasons why Teacher's Highland Cream continues to be both full-flavoured and remarkably smooth.

WHISKY FROM THE OLD SCHOOL



NELSON'S COLUMN

THE NEW GLYNDEBOURNE



Model of the new Glyndebourne opera house, which is scheduled to open in May, 1994.

Plans for a bigger and better opera house at Glyndebourne were first mooted by the Chairman, Sir George Christie, in the 1987 programme. The existing theatre, built in 1934 by his father, John Christie, has over the years gradually been enlarged to achieve a seating capacity of 830—now insufficient to satisfy the demand for tickets. To reduce the shortfall and at the same time generate more income for this privately-financed opera festival, Sir George has announced that a new 1,150-seat theatre will be built over the next three years.

It will occupy a larger site than the existing opera house and the axis of the stage and auditorium will be turned through 180°, giving more direct access to the foyer from the car park and the gardens. It will incorporate improved facilities, both backstage and front of house. The increased capacity of the horseshoe-shaped auditorium, with seats on four levels, will represent nearly 40 per cent more available tickets—good news to the many who have been disappointed in recent years.

There will be a festival next year, the last in the old house, starting and ending slightly earlier than usual, to allow the major building work to begin in August, 1992. The new auditorium,

foyers, restaurants and other facilities are to be completed by the spring of 1994, and Glyndebourne will reopen in time to celebrate its diamond jubilee on May 28, 1994.

It is a tight schedule. The Glyndebourne Touring Opera audiences will discover in October that work is already under way. The first landmarks to disappear will be the tea room and the walled garden. On their site the new stage and backstage areas will begin to take shape.

The whole project will cost £33 million, of which 75 per cent has already been raised or pledged from private sources, including members of the Glyndebourne Festival Society. Those on the membership waiting list, some 11,000 people, have also been invited to contribute a £50 registration fee, to be offset against their eventual subscription after 1994.

The architects are Michael Hopkins & Partners, working with engineers Ove Arup & Partners, Arup Acoustics and Bovis Construction. John Bury, designer of 10 productions for the Glyndebourne Festival who has been involved in the building of the National and the RSC's Barbican theatres, is engaged as theatre adviser.

Although there will be no performances at Glyndebourne in 1993, operatic concerts with the London Philharmonic are planned for that summer. GTO will continue its autumn tours in 1992 and 1993, from a base yet to be announced.

As an additional flourish to this year's all-Mozart festival it was decided to commission six British composers each to write a wind serenade related to one of the operas on the programme. They were limited by the number of wind instruments available in the orchestra playing for their given opera, the ensemble constituting the kind of wind band that would have existed in 18th-century aristocratic

households. The serenades were to be played on a terrace in the garden while the audience strolled and waited for the opera to begin.

It was a delightful idea and fascinating to see how each composer reacted to "his" Mozart opera. However, successful execution of the project was inevitably at the mercy of the weather, which on occasion banished players and audience to the Organ Room.

First came Jonathan Dove's *Figures in the Garden*, a suite in seven movements based on *The Marriage of Figaro*. This was particularly evocative of the events and the taut atmosphere leading to the happy resolution of the final act. The music's fluid lines and transparent textures married well with the *alfresco* setting on a fine day.

Nigel Osborne's *Albanian Nights*, which preceded *Così fan tutte*, proved to be a more substantial composition and was no doubt heard to best advantage in the Organ Room. Its exploration of the themes of deception and disguise, honesty and self-discovery, the composer linked to his own rejection of the authenticity movement in music in a deliberate attempt to disconcert rather than serenade his audience.

The Age of Enlightenment winds appeared to respond more sympathetically to Dove's than to Osborne's composition. The other pieces were performed by the weightier winds of the London Philharmonic. The different instruments spoke for the main characters in Robert Saxton's *Paraphrase on Mozart's Idomeneo*. His 12-minute précis of the opera summarised the action in a series of solos and duets and a storm sequence, and the climax led, via a passage of 18th-century pastiche, neatly into Mozart's overture.

Stephen Oliver, whose vigorous new recitatives for *La clemenza di Tito* contributed to Nicholas Hytner's strongly motivated production, used his gritty *Character Pieces* to expound the relationships within the framework of Metastasio's libretto, rather than to explore their musical identities. Jonathan Harvey, on the other hand, introduced deliberate musical references in the two movements of his *Serenade in Homage to Mozart*. While the piccolo echoed the call of Papageno's pipes, the other instruments wove a tissue of melodic snatches, and concluded with a chord on high E flat to lead in to the opening of the opera.

Although the *Don Giovanni* contribution failed to materialise, these five serenades will be a lasting souvenir of Mozart's bicentenary when they appear on CD next year.

MARGARET DAVIES

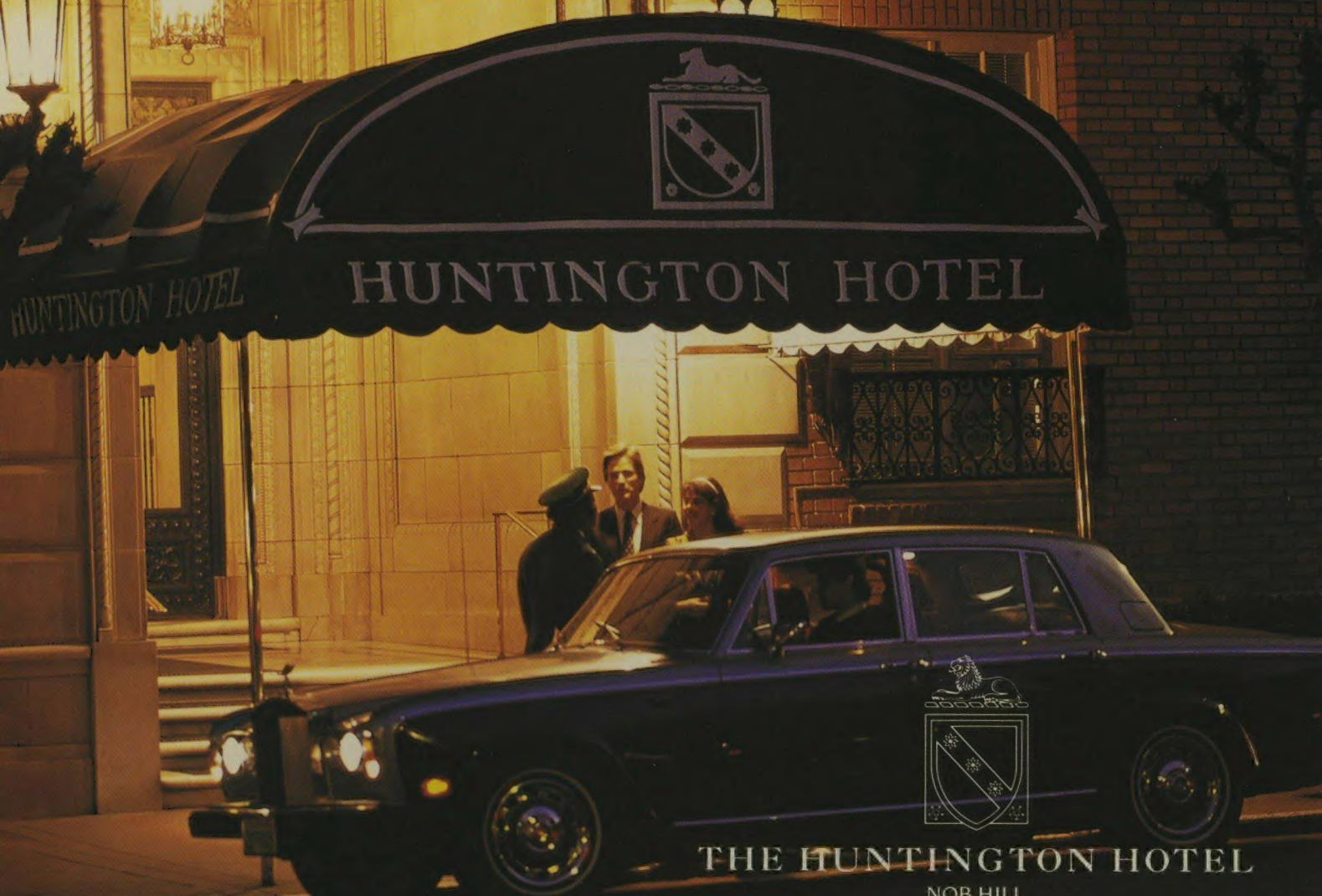
An open air performance of one of the five wind serenades that were commissioned to celebrate Mozart's bicentenary.





FINE
ENGLISH
FRAGRANCE FOR
GENTLEMEN

*Pure Nob Hill,
Pure San Francisco*



THE HUNTINGTON HOTEL

NOB HILL

SAN FRANCISCO · CALIFORNIA 94108 · U.S.A.

PHONE: 1 (415) 474-5400

FAX: 1 (415) 474-6227 · TELEX: 857 363

NELSON'S COLUMN

NUNC EST BIBENDUM

London has never been short of wine merchants, some of whom have been trading for more than a century and, in a few cases, for more than two. For new boys to set up and carve out a share of such a well-established market takes courage, flair and a certain amount of cheek. The people who created Bibendum in 1982 possessed all three qualities. They opened in an old garage in Regent's Park Road, just north of Primrose Hill, and that remains their centre of operations.

One of Bibendum's major attributes is space: the retailing area in Regent's Park Road is 3,500 square feet, which turns a wine warehouse into a real treasure house for anyone who enjoys wine. Cases of wine from all over the world are stacked high but accessibly, with bottles available for inspection (there is always a good selection open for tasting, too). Purchase is a minimum of 12 bottles, which reduces the firm's administrative costs—a saving which is passed on to customers in value for money on the wines and in a free delivery service within the London area (same day if necessary), and free loan of glasses for parties.

But the company's prize asset is Simon Farr, who ran his own champagne business in the 1970s and has been Bibendum's buyer since its foundation. Now 37, Farr has a nose for finding good-quality wine from unexpected places, as well as for maintaining a fine range of more traditional wines from Bordeaux, Burgundy and the Rhône. The Bibendum list includes many little-known wines from Italy, Portugal, Australia, Oregon and California.

The List itself is something of a work of art to read and look at, certainly deserving of a capital letter. There is also a Fine Wine List, with many classics, always some interesting remnants and usually some recent *en primeur* vintages. Bibendum is now a big *en primeur* operator, its recent 1990 Bordeaux offers having some great stuff for both wealthy connoisseurs and less well-heeled enthusiasts. The former might go for the Château Latour at £395 the case, though they are likely to have to wait for 15 years or more to enjoy it. The latter could be satisfied with the Château Monbrison, the best of the non Cru Classé of Margaux,

which was on offer at £93 a case and should be drinking well by 1995.

For current drinking on the cheaper side there are some 40 French wines in the list at under £5 a bottle, and many more from other parts of the world. The new list, which will be published at the end of September, will include an interesting pair of French country wines called La Serre, a Vin de Pays d'Oc, the red a Cabernet Sauvignon and the white a Chardonnay, both selling at £3.95 a bottle. Bibendum's champagne starts at under £10 a bottle, and Simon Farr is excited about a new sparkling wine he has found in south Australia—"masses of flavour and a dry, fresh finish"—which will be selling at £4.95 a bottle when it lands here early in October.

The name of this successful and very welcome addition to the London wine trade, which won the title of London Wine Merchant of the Year in 1990, comes from the Horace ode which begins: "Nunc est bibendum . . ." ("Now is the time for drinking"), and dates from 30BC, when news of Cleopatra's death was brought to Rome. The world hasn't stopped drinking since.



Pilgrim Payne & Co Ltd.

FOUNDED 1850



To maintain their appearance your Curtains, Carpets and Upholstery should be regularly cleaned.

As specialist soft furnishing cleaners we provide a quality service which is second to none.

All estimates are free and without obligation.

Take down and rehang service for Curtains.

Carpets and Upholstery cleaned without fuss in your home.

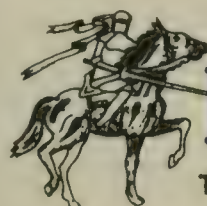
When only the best will do, call us.

Your valuable soft furnishings are safe in our hands.

For further details please call **081-960 5656**

Clients in the Bath/Bristol areas please dial 100 and ask for **FREEPHONE PILGRIM PAYNE**

290/294 Latimer Road, London W10 6QU



HERITAGE

TRADING COMPANY

**ORIGINAL
TELEPHONE BOXES
FULLY RESTORED
£795**



The award-winning design of these Jubilee Kiosks by Sir Giles Gilbert Scott RA, commemorated the Silver Jubilee of King George V in 1935.

Produced between 1936 and the mid 1960's, these historical cast-iron telephone boxes form part of the tradition of the British way of life.

Delivery can be arranged to all destinations in the United Kingdom and overseas.

Telephone: 0628 485841

Fax: 0628 486229

Heritage Trading Co.,
PO Box 1107,
Marlow,
Buckinghamshire SL7 2YJ

Tabbah

JOAILLIERS DEPUIS 1862

For those who know



SAGA COLLECTION
18K GOLD WATER-RESISTANT

AVAILABLE FROM



HENNELL LIMITED 12 NEW BOND STREET LONDON W1Y 0HE TEL 01 629 6888

BRITISH MUSEUM GOES MOD



The British Museum is not an institution that everyone would readily associate with the 20th century. Its buildings, its departments, its principal collections, many of its practices and even some of its staff reek of the remote past. It is, of course, the primary business of the museum to record and preserve at least some of the past for the enlightenment of the present, and this inevitably gives it something of a dusty image. But to do this satisfactorily it has to keep collecting, which means sticking out its collective neck to judge what contemporary artifacts are worth keeping.

The museum will be exposing this side of its activities in the autumn, when it mounts a special exhibition called *Collecting the 20th Century*. It is dedicated to Sir David Wilson, who retires as director at the end of this year and who has, since taking up the post in 1977, consistently emphasised and encouraged the need to add modern work to the collections so that the museum retains its relevance for the future and is not totally bogged down in the past. The purpose of the exhibition is to demonstrate the museum's commitment to the modern as well as to the ancient world, so that the collections present as comprehensive a history as possible of the development of all cultures.

The British Museum, we are assured, no longer equates modernism with the ephemeral fashions of a dubious avant-garde in Europe, nor with the decline of indigenous cultures in the rest of the world. It has, under Wilson's guidance, reassessed its responsibilities towards the history of mankind as a whole, and has as a result been inspired to branch out in any number of unexpected directions.

Six curatorial departments are

involved in this provision for the coming century (though three of them retain the word antiquities in their title). They are Coins and Medals, Ethnology, Oriental Antiquities, Japanese Antiquities, Medieval and Later Antiquities, and Prints and Drawings. Each department will be displaying 20th-century acquisitions which have come in a variety of ways from fieldwork, exchanges with foreign institutions, collaboration with artists, craftsmen and private donors, and by purchase on the open market—and which range from American prints to Mexican Day of the Dead memorabilia, from Oriental calligraphy to the Inuit prints of North America, from ceramics and glass to metalwork, medals and paper money, from Australian aboriginal painting to funerary objects from the Chinese community in Penang, from mass-market dinnerware design to imitation jewellery.

With such diversity among its modern acquisitions there can be no rigid policy that applies to all departments and all curatorial tastes. When asked the question the museum will reply that the criteria are more or less the same as those governing the collection of antiquities, and take refuge in the statement made to a parliamentary select committee more than 100 years ago: that material for collection by the museum is made "on the principle of illustrating the history of a period, and of a country, and of the men producing the object".

It will be fascinating to see what contemporary British Museum men and women have collected to illustrate the history of their time, and equally intriguing to discover whether contemporary visitors agree that their choice of artifacts is a fair representation of the



period, the country and the people producing the object. It promises to be a provocative show, and a courageous exit for a director who has never pulled his punches.

Collecting the 20th Century opens at the British Museum on October 4 and runs until February 16, 1992. Admission is free. Special evening opening for British Museum Society members on November 5, 6-9pm (membership details 071-323 8605).

Three items chosen to represent the 20th century: top left, model of a fish from Aswan Town, Egypt; top right, porcelain plate from Petrograd; above, wooden figure head-dress, from Igbo, Nigeria.



THE COUP THAT FAILED

A coup that attempted to depose Mikhail Gorbachev from the presidency of the Soviet Union collapsed after three days. Mr Gorbachev, who had been isolated at his dacha in the Crimea, returned to Moscow in the early hours of August 22. The move to oust him was carried out by a powerful combination of the army, the KGB and a political cabal with vice-president Genadi Yanayev as its figurehead. In spite of a show of force by some army units, the declaration of a state of emergency and the closing down of independent newspapers and television stations, the coup was not carried out with the usual Soviet precision, for opposition was quick to make itself felt. At its head was Boris Yeltsin, the elected president of the Russian federation, who denounced what he called a "cynical attempt at a right-wing coup", called for the reinstatement of Gorbachev, urged workers to strike and encouraged soldiers to mutiny. People took to the streets, barricading the Parliament building in Moscow, where they were joined by some tanks and troops. Three people in the crowd were crushed to death, but troops did not storm the building and on August 21 they began to withdraw. Mr Yeltsin declared that he was taking control of the armed forces, and in the evening

Mr Gorbachev was formally reinstated as President.

Leaders of the junta were put under arrest. They had justified their actions by saying that Mr Gorbachev was ill, but this was not accepted by Mr Yeltsin or anyone else. The real cause was assumed to be the imminent signing of the Union Treaty, due on August 20, which would have devolved more power from the centre to the republics. Many of Gorbachev's policies—including the ending of the cold war, the freeing of the peoples of eastern

Europe, the speeding up of disarmament and the attempts to respond to the nationalist demands of the Soviet republics—made enemies even of those he had himself appointed to high office, and the harsh economic consequences of the move to a free market inspired popular resentment and gave his opponents their opportunity. That they failed was in large measure due to the courage and determination of Mr Yeltsin, who stayed in the Russian Parliament building and rallied resistance against the junta.

Boris Yeltsin, president of the Russian federation, led resistance to the coup, mounting a tank outside the Parliament building in Moscow to demand the reinstatement of Gorbachev who, after six years as President, sometimes wearied of presiding over what was in effect a peaceful revolution in the Communist world. But no evidence was produced to justify the claim that he was too ill to carry on, and certainly he appeared relaxed when he met President Bush in Moscow at the end of July when the two leaders signed the long-awaited START arms-control treaty.



A demonstrator outside the Russian federation Parliament building tries to pull a soldier out of an armoured truck, above, while other Muscovites argue with troops sent in to enforce the new régime, right. Below right, others try to stop the approach of tanks. One of them was a victim of cancer, Anatoly Kireev, who lay down in the road, saying that he might not have long to live anyway. The tanks were immobilised, and it was from one of them that President Yeltsin gave his first message of defiance against the junta, calling on his countrymen to take to the streets.





RICHARD PAVLIKALZ



Y. COA/ISA/IOU/SYGMA



BOSSA/SYGMA

August was a happy month for some of the hostages held in Lebanon. On August 8 John McCarthy, above, the British journalist, was freed and flown to RAF Lyneham, in Wiltshire, five years and three months after he had been kidnapped in Beirut. He seemed in good health and brought with him a letter for the UN Secretary-General, Señor Pérez de Cuéllar, from Islamic Jihad, and a report from his captors that the 11 westerners still held hostage were in good condition. Hopes for a negotiated deal to release them fell when a Frenchman, Jérôme Leyraud, far left, was seized in Beirut, but rose again when he was released, together with an American, Edward Tracy, left, who had been held for nearly five years by the Revolutionary Justice Organisation. Señor Pérez de Cuéllar was optimistic that a deal would be reached allowing seven missing Israeli servicemen to be exchanged for the remaining Western hostages.



Ceasefires proved to be short-lived in Yugoslavia, where fighting kept breaking out between Serbs and Croats. It seemed unlikely that the country could survive in the form that had been established by the 1946 constitution, but the European Community was working to contain the struggle and above all to keep Yugoslavia's Balkan neighbours out of it. More than 300 people had died in Croatia and Slovenia since the two republics declared their independence on June 25, most of them in Croatia, where the large Serb minority want to stay in Yugoslavia.

HORVAI/SEEA

Luciano Pavarotti, the Italian tenor, gave a concert in Hyde Park on July 30, but heavy rain cut the expected crowd by about half. The singer kept dry but his audience was soaked.



DISCOVER Landstrom's



BLACK HILLS GOLD
JEWELLERY

SINCE 1919

The last word in quality for
hand crafted frosty gold
jewellery in traditional
yellow, pink and green.

Matching Wedding Bands*
for Him and Her.



Each piece is hand crafted and is
guaranteed for life.

Available throughout the UK from
most good jewellers. For your local
stockists, please contact:

Landstrom's Black Hills Gold
227-247 Gascoigne Road,
Barking, Essex.
081-591 9655

*Also available matching earrings,
pendants, bracelets etc.



KOS PHOTOS



KOS PHOTOS



RICK TOMLINSON

The French won this year's Admiral's Cup, their first victory in the event. With sponsorship by Corum, the Swiss watchmakers, the French chartered the 50-foot Corum Saphir from Italy and the 40-foot one-ton Corum Diamant from Holland to form their three-vessel

challenge with their own Corum Rubis, a two-tonner. Competing in the Fastnet race Corum Saphir became the first of the Admiral's Cup yachts to reach Plymouth, but Corum Diamant not only won its class but also beat all the two-ton boats to win the Fastnet Cup.



KOS PHOTOS

BOMBAY SAPPHIRE - POUR SOMETHING PRICELESS



KEEPING UP APPEARANCES

The Heritage of London Trust is helping restore the "grace notes" of the capital's landmarks, writes Tony Aldous.

What have the Dogs of Alcibiades, a gazebo at Twickenham, eight 19th-century cabmen's shelters and the intricately carved pulpit of Sir Christopher Wren's church of St Stephen Walbrook in common? The answer is, they have all been restored with the help of grants from the Heritage of London Trust (HLT). These are just four of the more than 150 conservation projects the trust has funded in its first 10 years of existence.

In doing so, the trust has brought to wider notice a number of little-known architectural gems in the remoter parts of Greater London. For example, it has three times given grants towards restoration of the interior of the church of St Lawrence Whitechurch at Stanmore, on the capital's unprepossessing northern suburban edge. From the outside this looks like a decent Georgian church with a 16th-century tower; inside the richly decorated Baroque interior you could for a moment think yourself in the Tyrol or southern Germany.

Stanmore owes this unexpected treasure to the 18th-century Duke of Chandos, who built a mansion, Canons, near by, and remodelled the church to serve, in effect, as his private chapel. He sat with his bodyguard in the west gallery under the tower, listening to his 30-strong concert of musicians playing music by his composer-in-residence, George Frideric Handel. At ground level the nave is filled with very English box pews, but above them rise painted walls and a vaulted ceiling that ought to be in Austria, filled with depictions of the virtues, evangelists and biblical scenes by Louis Laguerre.

At the east end the effect is quite theatrical: in front, the altar; behind it, gilded organ pipes rising from a finely carved case attributed to Grinling Gibbons; and, behind that, a retro-choir with vaulted ceiling on which painted clouds swirl across a blue sky. On the corres-



PHOTOGRAPHS BY RIGG-FINCHILL

ponding canopy above the Duke's gallery is a dramatic copy by Antonio Bellucci of Raphael's *Transfiguration*.

St Lawrence, unique in Britain, has attracted funds from a number of organisations to restore its interior. HLT's contributions so far have been used to restore two of the ceiling paintings (£12,000, of which £6,000 came from the Pilgrim Trust); to restore the antechamber to the adjoining Chandos Mausoleum in which are buried the Duke and his first two wives (£5,000, plus £7,000 from Pilgrim); and repainting of the Duke's colourful armorial hatchments.

Sometimes the trust puts its money into restoring a room or rooms in a building undergoing more general restoration. Thus at Pitshanger Manor, Ealing, another little-known treasure which was Sir John Soane's country house, its money is earmarked to restore the principal bedchamber to the appearance Soane gave it in 1801. The Heritage of London Trust's £6,830 grant is

**BAROQUE
EXTRAVAGANZA**
*The Heritage of London
Trust's money
has helped restore two
ceiling paintings,
above, at St Lawrence
Whitechurch, in
Stanmore. The Duke of
Chandos employed
Bellucci, Laguerre and
Grinling Gibbons
to create this theatrical
interior, right.*

matched by an equivalent sum from the Leche Trust.

At Charles Dickens's house, No 48 Doughty Street, Clerkenwell, one of HLT's earliest grants, of £10,000, returned the drawing room to an early-Victorian state. Judged by present-day taste, it may seem fairly indigestible, but Dickens and his contemporaries considered it just the thing. The restorers



THAMES FOLLY
*A gazebo by the Thames
 at Twickenham,
 right, has benefited from
 the trust's funds.*

**CLOCKING ON
 AGAIN**
*The clock of St Paul's,
 Covent Garden, is
 back in working order,
 below right.*

ONGUARD
*The trust has put new
 life into this old
 dog at Victoria Park in
 east London, below.*



had some difficulty in tracking down an authentic carpet design, but eventually found the King of Sweden possessed one of the right pattern.

Buildings benefiting from the HLT's assistance range from the prestigious to the obscure. Prestigious beneficiaries include the Royal Academy of Arts restoration of the Palladian façade of Burlington House); Lambeth Palace (return of a 17th-century wooden screen to the chapel); English National Opera's base, the London Coliseum (restoration of the original Frank Matcham-designed entrance canopy); and St Bartholomew's Hospital (Henry VIII Gate and courtyard fountain).

Among the relatively obscure are repairs to the 130-year-old spire of Christ Church, Cubitt Town; restoration of the Pelican group of statuary in Coade stone at the Horniman Museum; replacement of a statue on the pediment of the Hackney Empire theatre; rebuilding a granary at Harrow's medieval Head-

stone Manor; and the reinstatement of copper flower finials on the roof parapets of public halls designed and given to South Norwood by local inventor and industrialist William Stanley. The Stanley Halls grant comes from a special fund given to the trust by Croydon Corporation and earmarked for projects within its boundaries.

Not all grants are for buildings or even for artifacts. In continuing to support restoration of Hawksmoor's splendid Christ Church, Spitalfields, the trust paid out £10,000 for a research report and working drawings which could not otherwise have been afforded. It has also backed an exhibition on Sir Christopher Wren at the Whitechapel Art Gallery in east London, and publication of an architectural map of Covent Garden.

Heritage of London Trust came into being in 1981 when the Greater London Council decided that London should follow other cities and counties in Britain by setting up a building preservation

trust. These operate primarily as "revolving funds", buying and restoring historic buildings, then selling them to finance further projects. But for various reasons, not least the nature of the London property market, the HLT has developed in a very different way and instead has concentrated on two invaluable functions.

First, it provides grants to those engaged in conservation projects for what may be called the "grace notes" of restoration—putting back a sculpted figure on a pediment, for instance, or returning to working order the rusty, dismembered, 350-year-old clock of Inigo Jones's St Paul's Church, Covent Garden. These are the important details, reinstated to a very high standard, which might have been omitted, postponed or merely patched up for want of the extra few thousands—or even hundreds—of pounds required.

The trust's second characteristic function is, in the words of its director, Sir



PREACHER'S PODIUM

*Left, within
the beautiful church
of St Stephen
Walbrook, the finely
carved pulpit
has been restored.*

RHYMING TILES

*Nursery-rhyme
tiles from Moorfields
Eye Hospital,
below left, were saved
from destruction
for new generations of
children to enjoy.*

CLEANING UP SOHO

*The trust gave
£5,000 towards the
renovation of the
unusual spire of St
Anne's, Wardour
Street, Soho, below.*

John Lambert, "to stimulate things, to get projects off the ground". This it does not by using financial muscle but by persuasion, influence in key places, and "leverage"—offering its grants on condition others match them. Furthermore, it can give the projects it supports credibility in the eyes of bigger and wealthier grant-giving charities like, for instance, the Pilgrim Trust.

"We're like a little spider sitting in the middle of a web of contacts—boroughs, charitable trusts and, above all, English Heritage," says Sir John, whose previous post was as Britain's ambassador in Tunis. "We operate in a quiet way, but the pace has increased over the last two or three years. We've got better known, and we've been jolly active."

"We" chiefly means Sir John, his second-in-command, Diana Beattie, and the trust's chairman, William Bell. Sir John and Mrs Beattie operate three days a week from a tiny office (a former stationery cupboard) at Chesham



RUGBY MUSEUM



HERITAGE OF LONDON TRUST

House, English Heritage London Division's premises off Regent Street. English Heritage, set up to look after historic buildings and monuments in England, took over from the trust's original sponsor, GLC Historic Buildings Division, when the GLC was abolished in 1986.

It was Mr Bell who, in 1980, persuaded the GLC to set up the Heritage of London Trust with a dowry of £50,000 and the promise of £10,000 a year more if it raised £40,000. GLC abolition knocked away that prop, although the London boroughs' joint grants scheme supplies core funding to keep HLT ticking over. However, the extra degree of independence has encouraged the trust to stand on its own feet, and helps explain why in the past few years its business has been booming.

Though English Heritage's London Division owes HLT nothing, in practice the two work in partnership. "It's a two-way process," says Sir John. "People tell us about possible projects, and we get English Heritage to take an interest in them; English Heritage refer projects to us where they think we might help."

The trust leans very much on the expertise of its host's professional conservation staff, and often helps to make a restoration scheme practicable by matching English Heritage grants with money from its own funds and from other trusts with which it has close links. These include the Leche Trust, founded by Angus Acworth, a leading campaigner for Georgian buildings and furnishings, and Manifold, a family charitable trust set up by Sir John Smith, whose Landmark Trust has restored scores of follies and small buildings all over the UK.

Sir John Lambert says that economic recession has made it harder for the trust to raise the £100,000 it needs each year

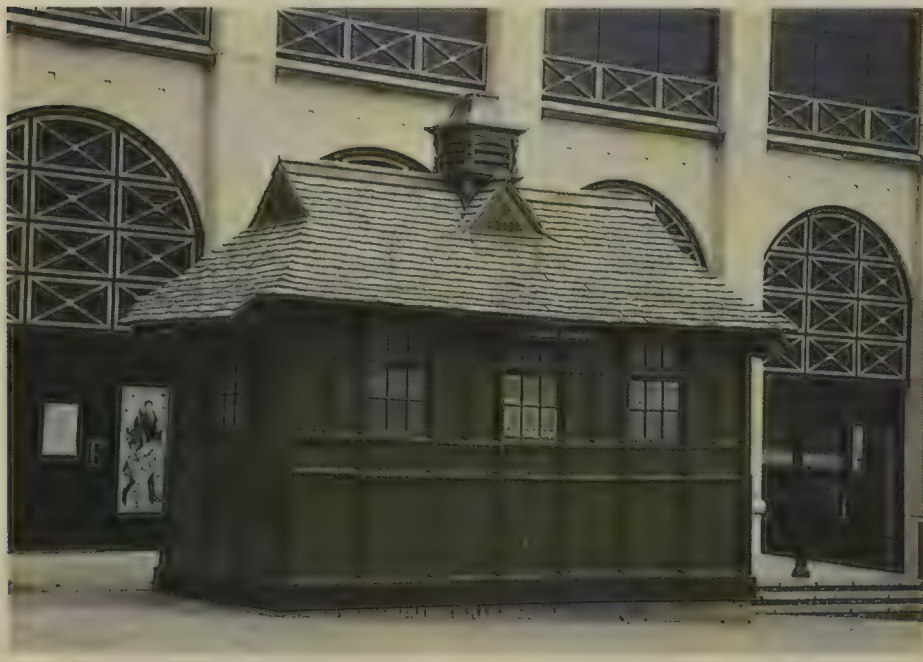
to top up its working capital—and this just at a time when many conservation groups, for the same reason, desperately need its help. On the other hand, high interest rates linked with the trust's tax-exempt status have worked to its advantage. The trust has a useful £500,000 in its kitty, of which £350,000 is committed in grants offered but not yet paid out. "Our aim," Lambert explains, "isn't to build up big reserves, but to be solvent, with a little put to one side in case the



RIC GIMMELL

STIMULATING ROLE

Trust director Sir John Lambert, above, aims to use the HLT's influence as well as its funds for projects like restoring cabmen's shelters, below.



right revolving fund project comes up."

Lambert and his trustees are finding that donors increasingly ask HLT to use their money for socially worthwhile projects, and this matches the trust's preference for "good end uses". Examples of these include work on the Trinity Centre, Tower Hamlets, used by the Breakthrough Trust for the Deaf; restoration of important sgraffito decoration on the old St Paul's Cathedral choir school, now a youth hostel; restoration of chimneys and windows in Mitcham's pretty 1829 Mary Tate Almshouses, converted to high-standard sheltered housing; and restoration of the Georgian billiard room at Tottenham's former Bell Brewery as the centre for a disabled people's transport service.

One very worthwhile exercise which could scarcely have happened but for HLT's determined intervention was the rescue of nursery-rhyme wall-tiles during demolition of a children's ward at Moorfields Eye Hospital and their installation in other children's wards at Moorfields and Great Ormond Street. Another was restoration work at Lauderdale House, Highgate, badly damaged by fire but now used as a community arts centre.

A third and most unusual example is the restoration of, to date, eight of the 13 surviving shelters built by a Victorian charity to give cab-drivers somewhere warm and dry to rest and partake of cheap, nourishing and non-alcoholic refreshment—which they still do. VIP reopenings have featured the Duke of Westminster at Grosvenor Gardens, the Duke of Gloucester (the trust's patron) at Kensington Park Road and the Prince of Hanover at Hanover Square.

But what of the Dogs of Alcibiades? These are two marble dogs atop brick piers in Victoria Park in the East End of London, whose restoration the trust funded after they had been vandalised. Heads raised and ears cocked as if some invisible benefactor were offering them a succulent bone, they were first installed there in 1912, and are copies of a sculpture by the fifth-century-BC sculptor Myron. This represented a dog owned by Myron's contemporary, the Athenian politician-general Alcibiades, and were given to the London County Council in 1912.

Alcibiades had a chequered career: sentenced to death in his absence after being blamed for desecration of the Hermæ (ancient statues in Athens); recalled to lead the Athenians to victory against their enemies; finally murdered in Phrygia where he had fled after the fall of the city. But whether Alcibiades's dog barked when the murderer struck, or why he and his twin were thought fit guardians for the park, is unknown □



DON'T THROW IT AWAY! REPAIR IT!

We are specialists in the repair of quality pens. We're one of the few for Parker "51" and "61" models, whether it's a major fault or simply a general service. This is just an example, we can repair 99 per cent of makes from 1920 makes to present day models.

DO YOU REALISE YOUR PEN'S TRUE VALUE?

Like a classic car, old pens have high value and pen collectors may often pay hundreds of pounds for what may appear to be an ordinary pen. So, regardless of condition, telephone or write for further details and advice for valuable pens. Simply pop your pen in the post for free quotation, excluding postage.

1 Charbury Mews, Leamington Spa
Warwickshire CV31 1SS. Tel: (0926) 881413



THE NATIONAL
BENEVOLENT INSTITUTION



YOUR WILL...

Patron:
Her Majesty
The Queen

President:
Baroness Blatch of
Hinchingbrooke



**a legacy or donation can help
so many elderly people who have devoted
their lives to the care of others**

... and are now in need of help themselves. Christmas is the time for giving, and we can only continue making regular annuities, or giving assistance towards nursing home fees and convalescence, with the help of others. Rising costs and failing health can be very harrowing for those who are old and alone. The NBI was founded in 1812 to help elderly gentlefolk who find themselves in reduced circumstances in their declining years, so please fill in the coupon below and we will show you how to set up a legacy, a covenanted subscription or make a donation, and help us to keep the same spirit alive today.

NBI The Secretary, Dept ILN, The National Benevolent
Institution, 61 Bayswater Rd, London W2 3PG.

NAME _____

ADDRESS _____

Please send me further
details

☐


Reg. Charity 212450

THE ROYAL OPERA HOUSE
HOME OF BRITAIN'S FINEST OPERA AND BALLET

THE 1991/92 SEASON
OPENS WITH



RIGOLETTO

VERDI

Verdi's most popular opera
of overwhelming passions
and deadly vendetta.

© National Westminster Bank

SEPTEMBER 7, 10, 17, 24, 28
OCTOBER 1, 4, 12, 15, 19, 22 AT 7.30PM
BOOKING NOW OPEN



BOX OFFICE

071-240 1066 / 071-240 1911

FAX: 071-497 1256

48 FLORAL STREET, COVENT GARDEN,
LONDON WC2E 7QA

Open 10am-8pm, Monday-Saturday

For more information, contact The Royal Opera House,
The Royal Ballet, or the Royal Opera House Mailing List.
The Royal Opera House Mailing List
Department (071-240 1200 ext 123)



The Lodge at Vail **Comfortable Unpretentious Luxury**

In the heart of Vail Village, Colorado
North America's #1 Ski Resort

SUMMER OR WINTER **VAIL'S MOST PRESTIGIOUS TRADITION**

The exciting international ski resort of Vail, Colorado, boasts one famous lodge in elegant, alpine style. For 30 years, The Lodge at Vail has been chosen by discriminating travelers who feel at home on the best mountain and in a world class hotel adjacent to the ski slopes. For them, The Lodge at Vail *is* Vail.

Whatever your pleasure—an exhilarating day of skiing, a musical performance, a round of championship golf, or a leisurely stroll through the pedestrian village—plan now to experience your favorite season in the splendor of the Colorado Rockies.

174 E. Gore Creek Drive • Vail, Colorado 81657
Phone 303-476-5011 • Telex 45-0375 • Fax 303-476-7425
For reservations in the U.S. 800-331-5634 • 800-237-1236



ORIENT-EXPRESS HOTELS

A CELEBRATION OF GOOD TASTE AND GOOD LIVING



THE WINDSOR COURT

The Windsor Court Hotel is the embodiment of grandeur and grace, perfection and taste. A place where old world elegance meets Southern hospitality.

With 310 richly-appointed guest rooms with marble baths, bay windows and striking views of New Orleans, Windsor Court presents distinguishing characteristics which sets great hotels apart. The hotel's elegant restaurant, The Grill Room, provides a sense of great artistry, enhanced with a comfortable atmosphere rarely found around the world. The treasured art collection, that few others can claim, is so perfectly at home in America's eminently styled hotel.

The Windsor Court brings to you a celebration of good living and good taste which is everything a luxurious hotel should be.



ORIENT-EXPRESS HOTELS



CHESS MITES

Twenty years ago England ranked 25th in the world of chess and had no grandmasters. Now it is second only to the Soviet Union, boasts 19 grandmasters and has a huge potential among the very young. Is Britain at last nursing a world champion? Ted Nottingham, a schoolmaster whose students are among the country's best young players, and Bob Wade, English national coach, report on the prospects. Photographs by Chris Cormack.



Chess has recently become a highly popular game for British children, and they seem to be starting younger every year. Now they are learning the game at the age of five or six, and there are champions of under eight. No doubt the influx of chess-playing computers has been a big stimulus among the young, as has been parental encouragement, the readiness of teachers in many junior schools to introduce the game, the availability of many instructional books, the initial cheapness of equipment and the handiness of competitive events. All this has contributed to Britain being second only to the Soviet Union in world chess.

There is still a gap between the Soviet grandmasters Kasparov and Karpov and the Western players, but perhaps a young Briton just graduating from play-school today will, in 15 or 20 years' time, capture the world championship crown.

The modern British method of teaching young chess players is to encourage enthusiastic skill in handling each piece. The rudiments of the system were pioneered by a Liverpool teacher, Edgar Pennell, and subsequently developed by us. It involves breaking the game down into lots of little games. The five- and six-year-olds will begin with the Pawn Game, which is a *Through the Looking-Glass* affair, the winner being the first player to get a pawn through to the other

Learning the language of chess: opposite page, tenacious defender Stewart Haslinger and, above, Luke McShane, the seven-year-old winner of the under-nines' competition.

side of the board. Other pieces are introduced as soon as possible and there is even a three-point-turn driving test for the knight.

It is assumed that children, by learning as early as possible, will develop a natural feel for the game. It is not a theory that the Germans agree with. Gert Blankenburg, of Hamburg, who has been director of schools' chess in Germany for more than a decade, believes that the correct age to learn is 11, when children become self-motivated. The British nonetheless



British youngsters start playing in competitions from an early age. Above, the under-nines at the British Championships at Eastbourne; left, Joseph Conlon and Simon Ward.

are sticking to their theory of the younger the better, justifying it by quoting the chess writer Richard Reti's famous sentence about the difference between the play of the old champions Akiba Rubinstein, of Poland, who did not learn chess until his teens, and José Capablanca, of Cuba, who learnt as an infant. "Rubinstein played chess in the same way that a great orator speaks a foreign language," Reti wrote. "To Capablanca it was his mother's tongue." It is the British hope that the children will play chess, like Capablanca, as their mother tongue.

The best way of learning is to play, so children are introduced to tournaments as quickly as possible, preferably against opponents who play the basic strategies. In the past few years there have been national under-seven championships, and most county organisations now hold



named after a sea captain of the last century, and Stewart had not come across it before, which is hardly surprising for a nine-year-old. The first four moves on each side can lead to 70,000 different positions, and the number of possible ways of playing the first 10 moves on either side is so great that if every man, woman and child on Earth played chess without rest it would take 217,000 million years to go through all the moves.

In spite of his unfamiliarity with the opening, Stewart defended with such tenacity and resource that, although he had a piece more, Gavin ran out of time and had to concede a draw.

Play of this standard is causing a real buzz in the chess world, for it demonstrates how good our young children are. Children can, if they are good enough, progress from the school chess club to the school team, then go forward to the county trials and, if successful there, to the national inter-county competition. At weekends they can play in the many open-to-all tournaments that have also sprung up all over the country. Finally, if they are very good, they can get picked for their country and enter the world competitions, which are held for under-10s, under-12s, under-14s, under-16s and under-18s. The British Chess Federation argued long and hard over whether to send anyone to the under-10 world championship and finally decided against it, arguing that it is better to develop a child's personality within teams at such a tender age.

But the efforts will go on to improve the standard of play among the very young. The prime tool is likely to be the chess-playing computer, which can now beat all but 1 per cent of players. It may not be long before these computers can beat the world champion, though the current title-holder, Gary Kasparov, is still quite dismissive of them. Children

Gavin Extence's next move may be to Leningrad for special coaching. There is now a chance of a British champion emerging for the first time.

enjoy playing against them, many at level 8, which sounds impressive though they often make things easier by pressing the speed-up button, which lowers the standard of the computer's play. One youngster, Richard Pell, who is currently the under-nine champion of Lincolnshire and joint under-eight champion of Ipswich, is so keen that he wakes up at 4am each day to play his computer, or to set two computers playing each other. Though there is no doubt that he has made himself good by this method, his Thatcher-like contempt of normal sleeping hours is not to be recommended to other children.

It is nonetheless dedication and determination that is being sought among our young potential champions, particularly if they are seen to have the makings of future world champions. Britain has never had a champion since the world contest was officially inaugurated in 1866, though it is generally accepted that Howard Staunton, who was chess correspondent of *The Illustrated London News*, would have won the title had it existed when he was at his peak in the 1840s (he gave his name to today's standard chessmen). Since the 1936 international tournament in Nottingham, when Botvinnik cabled Stalin to tell him that he had caught up with and surpassed the Western players, the Soviets have had a stranglehold on the championship, a grip which has only once been broken, when Bobby Fischer beat Spassky in 1972. Fischer started playing when he was six, became the youngest international grand master at 15 and won the world championship 14 years later. It is not too soon for a young British Fischer to start making his presence felt □

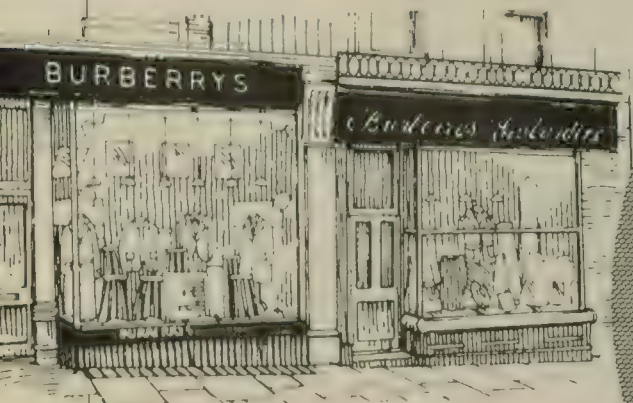
their own under-seven or under-eight championships. Among the best British juniors at present are Luke McShane, the seven-year-old who won the under-nine section at the British Championships at Eastbourne this August with a score of seven out of seven, the Pert twins of Ipswich and the Rich twins from Richmond, Stewart Haslinger of Ainsdale, Lancashire, and Gavin Extence of Swineshead in Lincolnshire, who has been invited to Leningrad for special coaching following his school's victory in the national schools under-nine chess finals.

Gavin and Stewart are old rivals, having first met in the under-seven championships held at the American School in St John's Wood in London. More recently they met in Manchester, when the British Federation extended an open invitation to their Junior Squad Championships, to which children came from all over the country.

In the final shoot-out Gavin had the white pieces and played an Evans Gambit. It is an attacking opening,

100 YEARS AT HAYMARKET

A Special Exhibition Celebrates a Century of Excellence



The Original Gabardine

Thomas Burberry's gabardine was completely waterproof yet cool and comfortable.



The Trenchcoat

Designed for trench warfare in 1914, the Burberry trenchcoat was equally successful in civilian life.



Thomas Burberry opened his first store in London's Haymarket 100 years ago. Already well-known for developing the untearable, fully waterproof cloth which he called gabardine, his name was to become synonymous with weather-proof clothing. His company has since gone from strength to strength, and has now become a byword for quality rainwear world-wide. To celebrate, Burberrys are holding a retrospective exhibition this September at their flagship store—still in the Haymarket.

The exhibition will chronicle Burberrys' fascinating and eventful story through special displays of original gar-

ments, photographs and other memorabilia. Over the years the company has played a starring role in many great moments of history. Burberrys coats and products were, for instance, the choice of Captain Robert Scott, Sir Ernest Shackleton and Captain Roald Amundsen on their Antarctic expeditions. One of their team members wrote: "We were not heavily clothed; woollen garments next to our skin and Burberrys all over. We found the latter material wonderfully effective in keeping out the wind. The party which was headed Far South had very little else but a couple of pairs of pyjamas under their Burberrys." Even these explorers' tents were made from Burberry gabardine, and the company plans to include in its exhibition an original tent from that era, retrieved from a Norwegian glacier."

Since its appearance in 1914, the trenchcoat has been indelibly linked with the name of Burberry. Designed to protect soldiers from the appalling conditions of the First World War, its famous epaulettes and "D" rings were originally intended for the attachment of military equipment. The style has since entered civilian life, where it has proved equally successful. The Burberry can now claim

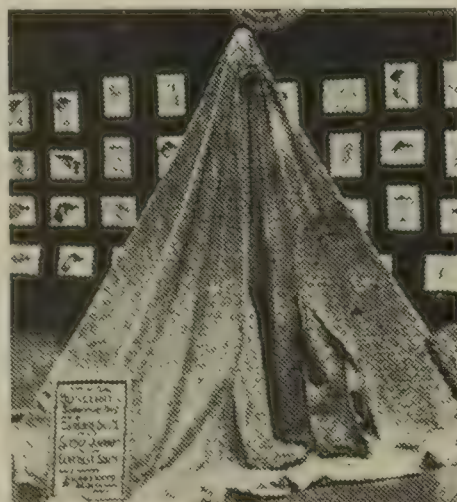
Burberry Takes To The Skies

Pioneer aviators sang the praises of Burberry flying togs.



At The South Pole

Early Antarctic explorers used Burberry tents.



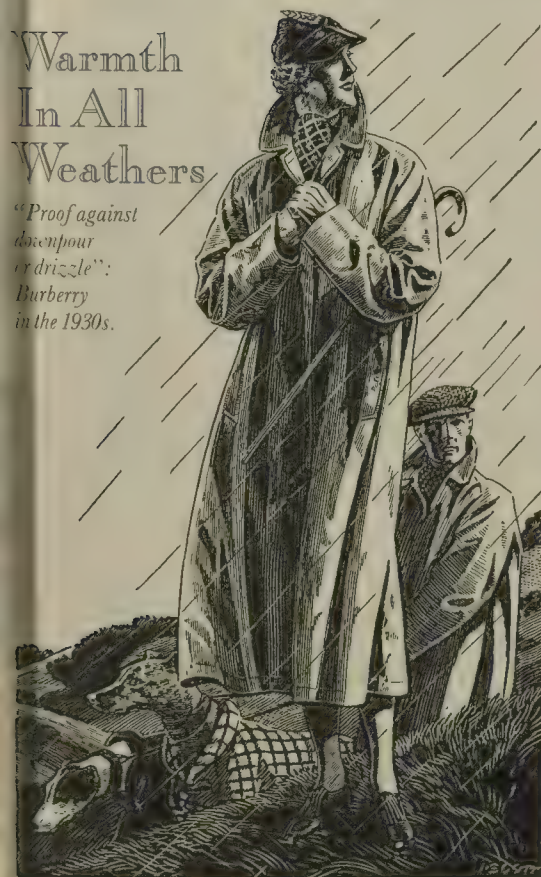


Contemporary Style

The classic raincoat for both men and women is always in fashion and is now part of a wide range of Burberry luxury merchandise.

Warmth In All Weathers

*"Proof against
downpour
or drizzle":
Burberry
in the 1930s.*



to be the world's most classic and enduring raincoat.

Being warm and waterproof, Burberry gabardine also took to the skies. It was used by the early balloonists in the 1890s and then by pioneer aviators such as Claude Grahame-White. In 1919 Captain John Alcock wore Burberrys clothing for the first transatlantic flight, and wrote to the company saying "how very satisfactory the outfit had proved".

As Burberrys Haymarket celebrates its centenary, the company itself is already well into its second century. Over the years it has consistently followed the principles of design and innovation laid down by its founder, and has since added shirts, knitwear and tailored clothing to its constantly evolving range of rain clothes and sportswear. The Burberry



check is instantly recognisable, and looks particularly stylish on the company's extensive range of luggage and accessories. Burberrys also offer a range of children's wear and food preserves. The company has come a long way since King Edward VII set a trend by asking for his coat with the words "Give me my Burberry". The next challenge for this most versatile and resilient of coats and companies is the coming 100 years.

□ The Burberry Haymarket Centenary exhibition runs for one month from Monday, September 23, at 18-22 Haymarket. The exhibition covers the Burberry story from the turn of the century to the present day, with themed tableaux highlighting Burberrys' role in motoring, aviation, exploration, sports and other activities. Items of special interest will include a 1912 leather car coat and ladies' silk coats from the 1920s. Burberrys were official Second World War suppliers and displays will include air force and army uniforms. The exhibition will conclude with mini trenchcoats from the 60s. Visitors will receive a copy of the exhibition catalogue and be invited to take part in a special Burberry competition.

The Burberry Collection

*Luggage
and accessories in
the famous
Burberry check.*



BY APPOINTMENT TO
HER MAJESTY THE QUEEN
WEATHERPROOFERS
BURBERRYS LIMITED
HAYMARKET LONDON

Burberrys

OF LONDON

BURBERRYS LTD, 18-22 HAYMARKET, LONDON SW1Y 4DQ

TEL: 071-9903313. FAX: 071-896691.



BY APPOINTMENT TO
H.R.H. THE PRINCE OF WALES
OUTFITTERS
BURBERRYS LIMITED
HAYMARKET LONDON

STAR TURN IN PRAGUE

Once famed
as the dimpled
darling of
Hollywood, Shirley
Temple Black
is now a dedicated
diplomat. Joy
Billington reports.

Shirley Templeová Blacková, as the Czechoslovaks call her, makes a tiny figure behind her small desk, dwarfed by the 25-foot-high ceilings of her office. As she crosses the beige carpet her petite, 5-foot 2½-inch frame seems almost childlike, as though time had stood still. The dimpled smile and the sparkling eyes remain, full of genuine warmth, part of the consciousness of a generation and still expressing the open, "Hello, World!" approach of the young film actress. Success has not spoiled Shirley Temple Black a remarkable achievement, considering the adoration she received as a child and the subsequent high respect she has earned in her present career.

Twenty-three years ago she swapped personae, from icon of Hollywood's golden age to diplomat. Unlike her old acquaintance from Hollywood Ronald Reagan, who appeared in *That Hagen Girl* with Shirley in 1947, she is still active on the diplomatic stage. The role of Madam Ambassador is now a permanent part of her life, and one which she plays with the same lack of artifice that

captured the world's affections during her film career.

The United States Embassy in Prague occupies the old Schönborn Palace in Malá Strana, on the left bank of the Vltava River. On the cobblestones outside, people queue for visas. The US Marine guard in his fortified glass box, surrounded by the security devices of a modern embassy, looks out of place in the crumbling elegance of the old city. The building is overcrowded as the existing staff of 50 is swollen by others sent from Washington by government agencies to help the Czechoslovaks catch up with Western technology and commerce.

In a city whose telephone system is jammed by 8am and whose old infrastructure simply cannot cope with contemporary demand the inhabitants remain patient. As the country's President, Václav Havel, tries to sort out priorities and the means to pay for them, Ambassador Black and other Western representatives endeavour to tread the fine line between what the Czechoslovaks need and what they can afford. Prague is crowded with Western bankers hoping to get in on the ground floor as new banks are set up, Western arms dealers trying to sell their destructive hardware and, quite probably, Western drug dealers also seeking new markets.

Before conversion into an embassy the palace had been divided into flats, with Ambassador Black's office having at one time served as a disco. In a gesture which might have appealed to one-time resident Franz Kafka, a picture of the former Communist government leans upside-down against the wall. Here, too, is a steadily growing collection of peaked caps, from the KGB, the CIA, the Marines, the Texas Roofers' Association and



LOMAS NOVAK / CZECH PRESS AGENCY

other unlikely organisations, which have been presented by visitors. They are, she says, symbolic of her job as ambassador, which involves wearing several different hats. "You're the mayor of this small town, the embassy. You're the chief entertainer, giving all those receptions, dinners and breakfast meetings. You're the chaplain, sometimes, and you're the chief negotiator for your country. It's quite a list, quite a number of hats one wears." Although she describes the post as "the job of my life", 63-year-old Mrs

Black admits it is not one for weaklings: "Everything I've done has prepared me for this."

This preparation included her first diplomatic post as a United Nations delegate for President Richard Nixon, then as his ambassador to Ghana and, under President Gerald Ford, White House Chief of Protocol. After serving as George Bush's California finance chairman in the 1988 campaign, she was rewarded with the Prague posting.

In the 1980s she was "adopted" by the

Shirley Temple Black (centre) at a ceremony celebrating the 1945 US liberation of Pilsen.

State Department as the silence she faced from the White House during Ronald Reagan's presidency became obvious. She has disclosed no reason for any enmity, but one may surmise that Nancy Reagan never cared for her husband's former co-star. Reagan was 36 years old when he bestowed on Shirley Temple her first screen kiss, in *That Hagen Girl*. That Temple girl—a self-confessed moderate

Republican rather than a dedicated "Reaganaut"—later told a large audience at the 1984 Republican Convention in Dallas that Ronald Reagan was "a great kisser", a revelation which did not appear to please his wife.

Shirley was not entirely out in the cold. At the end of each presidential term, ambassadors reluctantly relinquish their posts and return to their tycoonships. Some, however, are taken up by the State Department and thus, every few months, Mrs Black was called to Washington to brief new ambassadors on what to expect abroad. "I think to myself that if, after teaching for eight years, I can't get it right, I shouldn't do it at all." In her seminars she advised: "Be yourself." When the flattery begins (and she has experienced a lifetime of it) and the flags are flying from the big, black limousines, it is easy to "get a bit above it all, a bit imperious; so you must try to be yourself—with one exception. Personal opinions that conflict with US policy must be suppressed, particularly by a political appointee who is perceived to have the ear of the President."

Comparing Czechoslovakia to her first ambassadorial appointment, she says: "If Ghana was tough, this posting far surpasses it. This post was known as a Stalinist backwater. When I got here I found our main job was in human rights. I spent the first three months going to the Foreign Ministry pleading for various dissidents to be let out of jail or protected from harassment."

The November, 1989 "velvet revolution", which overturned the Communist regime of Gustáv Husák, changed everything. Among the dissidents she had come to know in the three months since her arrival were Václav Havel and Jiří Dienstvier, now President and Minister of Foreign Affairs, respectively. Until then, she says, "it was very dangerous for dissidents—or people of 'independent thought', as they preferred to be known—to come to the American ambassador's residence or to meet US embassy personnel. But after the velvet revolution there was immediate euphoria. Everybody smiled. Their posture was better; they stood straighter, no longer staring at the ground avoiding eye contact—particularly with foreigners. There was a new attitude of 'we're finally free'—for, in the 370 years of their history, the Czech and Slovak peoples have had only 23 years of freedom. So they're a very patient, very strong people."

After the euphoria had subsided, Black recalls, "everyone found themselves with a huge workload, moving from a command economy to a market economy. They had hundreds of laws to pass, new Slovak, Czech and Federal



"You're the mayor of
this small town,
the embassy . . . You're the
chaplain, sometimes,
and the chief negotiator
for your country."

constitutions to be written; no one had a chance to enjoy what had happened, there was so much to do." For the US government the emphasis is now on providing economic assistance, plus help and training in banking, management, privatisation and English. Substantial aid is also needed for a comprehensive environmental clean-up. Pollution in the country is considerable and aggravates minor ailments. "The Communists used the cheapest of everything," Ambassador Black says. "The local fuel is a soft, brown coal called lignite, which is very hard on one's bronchial system. The air in Prague in wintertime is said to be the equivalent of smoking two packs of cigarettes a day."

US aid to Czechoslovakia, Poland and Hungary stands at \$300 million, but the three countries claim that this figure is insufficient for their needs. There is also an American Enterprise Fund worth \$69 million for Czechoslovakia in technical assistance. Presidential elections will take place next year in both Czechoslovakia and the USA. Mrs Black expresses the hope that Havel will run again, describing him as "a moral leader, a wise and interesting man", and also that she will be reposted to Prague after the US election. "I like it very much and, as with

most jobs, it takes a year before you can become effective. I'm now in my second year and I'd hope to be able to continue."

The ambassador's residence is a magnet: "Everyone I've ever known wants to visit." It is a gracious old mansion of elegant proportions, set among green lawns and trees, on a hill overlooking the city. On the day I visited, the only other occupant, apart from security staff and servants, was the Blacks' two-year-old boxer, Gorby. He refuses to eat when his owner is away and was looking pathetically thin in the wake of her recent absence abroad. Later, Czechoslovak guests at a trade reception surreptitiously fed him bits of steak from the buffet.

"Charlie" Black, the ambassador's second husband, was expected back the next day. Although he spends most of his time in Prague, this former naval officer flies off periodically on business for Marquest, a seabed-exploration company working with the Oceanographic Institution at Woods Hole, Massachusetts, which has been involved with such projects as searching for the wrecks of the *Titanic* and the *Bismarck*. Charlie and Shirley met in Hawaii in 1950 (he had never seen a Shirley Temple film and failed to recognise her from pictures) when she was recovering from her first, unhappy marriage to cinema actor John Agar.

In the first volume of her autobiography, *Child Star*, which details her life up to the age of 26, she disclosed how her father, George, had frittered away the fortune she had earned—by then, almost \$3.5 million. She kept the loss a secret while her parents lived, and never referred to it in front of them. She cared for her father after her mother's death, and refused to permit any bitterness over the loss of the money to blight her life.

Her 40 years with Charlie have been happy. They have three children. The eldest, Susan, by Shirley's first marriage, is a journalist whose 10-year-old daughter, Teresa, has more than a hint of her grandmother's talent; Charles works in Washington for the Department of Commerce; and Lori plays bass in a rock band. Shirley Temple Black has survived some difficult times. In addition to the lost fortune and the unsuccessful first marriage, she has had a mastectomy (becoming the first celebrity to discuss such an operation publicly) and has failed to win a seat in Congress. Typically, she has never allowed adversity to hold her back, and successes have far outweighed the disappointments in her life. In *Child Star* she writes of her amazing childhood: "I just stood there in my socks, paid attention and worked with an uncluttered sense of purpose."

She is still doing precisely that □

12
YEARS
OLD


Patience is a sign of Maturity

In life, for everything there is a right time, and it takes a certain maturity and patience to recognise that moment. The same is true of aged whisky. For twelve long years Gold Seal Special Reserve mellows in oak casks until it reaches its full mature taste.

Only then is the master blender's patience rewarded and he can give it his seal of approval. Ballantine's Gold Seal, patience well rewarded.

Ballantine's
GOLD SEAL





**SOMEWHERE,
YOUR NEW XJS CONVERTIBLE
IS WAITING FOR YOU.**

Even if this is your first view of the new XJS V12 Convertible, you are probably already a Jaguar admirer.

Those elegant lines. The near silent power of the 12 cylinder 5.3 litre engine. The luxury of hand-stitched leather and rich wood veneer. The power to raise (or

lower) the roof in 12 seconds, at the touch of a button.

Wherever your ambitions may lead you, there is a Jaguar Dealer who will be delighted to arrange an introduction.

A RARE SET OF VALUES



Despite some
early problems, the
Hubble Space
Telescope is now
providing splendid
images, says
Patrick Moore.



TRIUMPH FOR THE TROUBLED HUBBLE



NASA/SCIENCE PHOTO LIBRARY

The Hubble Space Telescope (HST) was launched from the Kennedy Space Center at Cape Canaveral on April 24, 1990. Equipped with a 94-inch mirror—quite large by modern standards—and moving round the Earth at a height of about 380 miles, above the atmosphere, it was expected to out-perform any Earth-based telescope by showing objects that were 50 times fainter and seven

times more remote than had been seen before. Yet within a few weeks it became clear that something was wrong. There had been an error during the making of the mirror, and it was reported that star images looked like “squashed spiders”.

For a while the Hubble team was in disarray. Bringing the telescope back for repair was out of the question, and sending up new equipment to compensate for the faulty mirror would be difficult and

expensive. But slowly the mood changed. Even though the HST would never operate as effectively as planned, thanks to compensatory methods devised back on Earth there were still ways in which it could be superior to any other telescope. The results to date prove this is so.

Some of the first really spectacular views were of the planet Saturn, which, with its glorious system of rings, lays claim to being the loveliest object in the entire sky. Hubble's first images of it were taken in August, 1990, and compared well with the pictures sent back by the Voyager spacecraft a decade earlier. Then, in September, a brilliant white spot appeared on Saturn's disc, indicating a violent atmospheric disturbance. There had been only two comparable spots during the 20th century: one, in 1933, was discovered by British stage and film comedian Will Hay, and the other appeared in 1960. The new outbreak was therefore of great importance. Urgent messages were sent to the HST controllers, and on November 9 a superb image was obtained. The picture is a “false-colour” view, in which the white spot appears as a large, elongated, reddish-white region lying along the planet's equatorial zone; the lower clouds are shown in blue and higher clouds in red.

No space-borne probes are monitoring Saturn now, and no Earth-based



ERIKVIKTOR SCIENCE PHOTO LIBRARY
telescope could show the white spot with anything approaching the clarity of Hubble. The disturbance did not last for long; it is fortunate that we have such a good record of it.

On December 13 the HST was turned towards Mars, perhaps the most fascinating of all the planets. Successive exposures through red, green and blue filters produced an image much clearer than any previously obtained except from spacecraft. Skilful computer image-reconstruction techniques overcame the worst effects of the fault in the mirror (technically termed spherical aberration). Particularly striking were the white clouds around the planet's north pole, the dust-storms in the south and the dark areas which were once believed to be old sea-beds. Mars will eventually become more and more important to us; space planners hope to send manned expeditions there in the 21st century.

Other planets have also been studied using Hubble. Jupiter was shown in amazing detail, and for the first time separate images were obtained of Pluto and its companion moon, Charon. Yet planetary work was never intended to be a major part of the HST programme. Its main role was to examine objects far beyond the Solar System—objects so remote that their light, moving at 186,000 miles per second, takes many



thousands or millions of years to reach us. And, by a lucky chance, a supernova remnant was available.

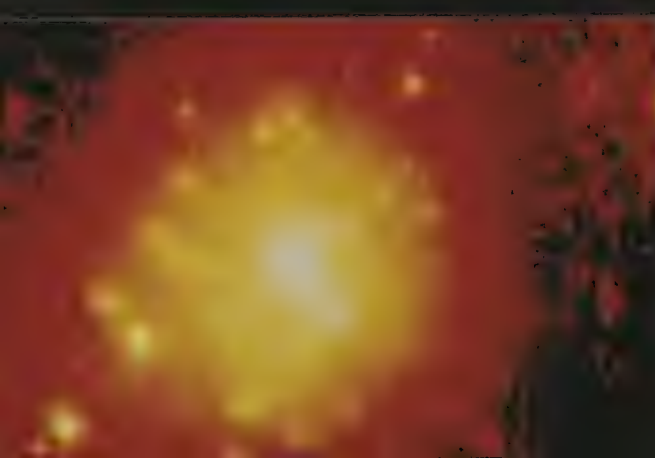
A supernova marks the death of a massive star, which runs out of "fuel" and blows up, sending most of its material away into space and leaving a remnant core so dense that thousands of millions of tons of its material could be packed into the bowl of a pipe. Supernovæ are rare—the last sighting of one in

The Hubble Space Telescope (HST) was launched aboard Space Shuttle Discovery from Cape Canaveral in April, 1990.

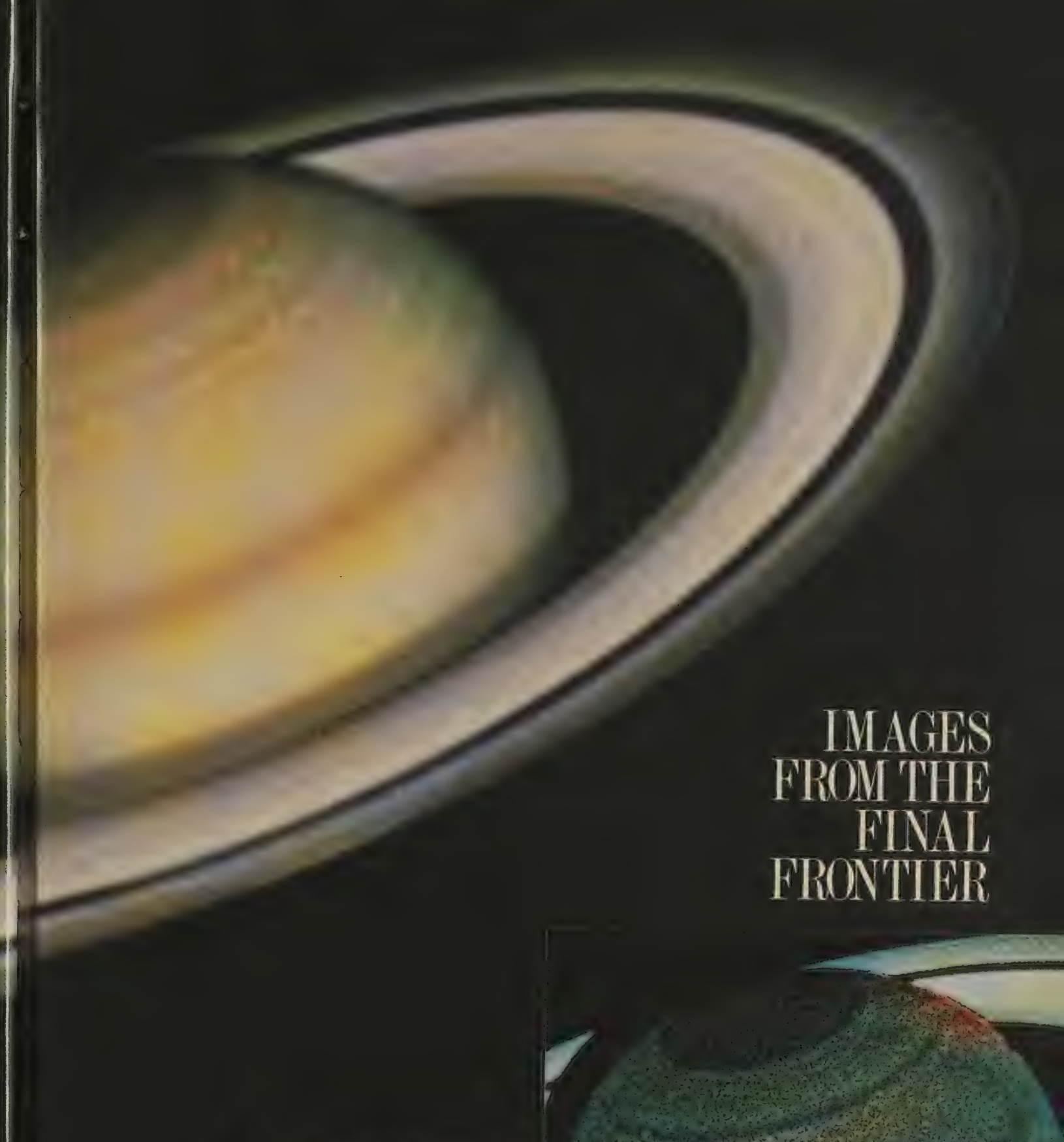
The mission went smoothly as the satellite was released from Discovery's payload bay, above, and then moved from the Shuttle on the end of the remote-manipulator arm, opposite page. After insertion into orbit 380 miles above Earth, top, Hubble deployed its two power-generating solar panels and the two dish antennae used for sending data.

Right, a spectacular example of gravitational lensing. The centre spot is a galaxy and the points around it are images of quasar G2237+0305, 20 times farther away than, and behind, the galaxy. Light rays bend round the large foreground object to form the characteristic Einstein Cross (or Huchra's Cross). Mars, below, is possibly the most interesting of all the planets because in some ways it is not unlike the Earth. Although it seems improbable that life of any kind exists there, manned flights may be sent to Mars within the next 50 years. The Wide Field and Planetary Camera made successive red, green and blue exposures from 85 million kilometres away to show the clouds in the Martian atmosphere around the North Pole, (top left) and a large-scale dust-storm in the southern part of the planet (bottom right).

SPACE TELESCOPE SCIENCE INSTITUTE/US NASA SCIENCE PHOTO LIBRARY



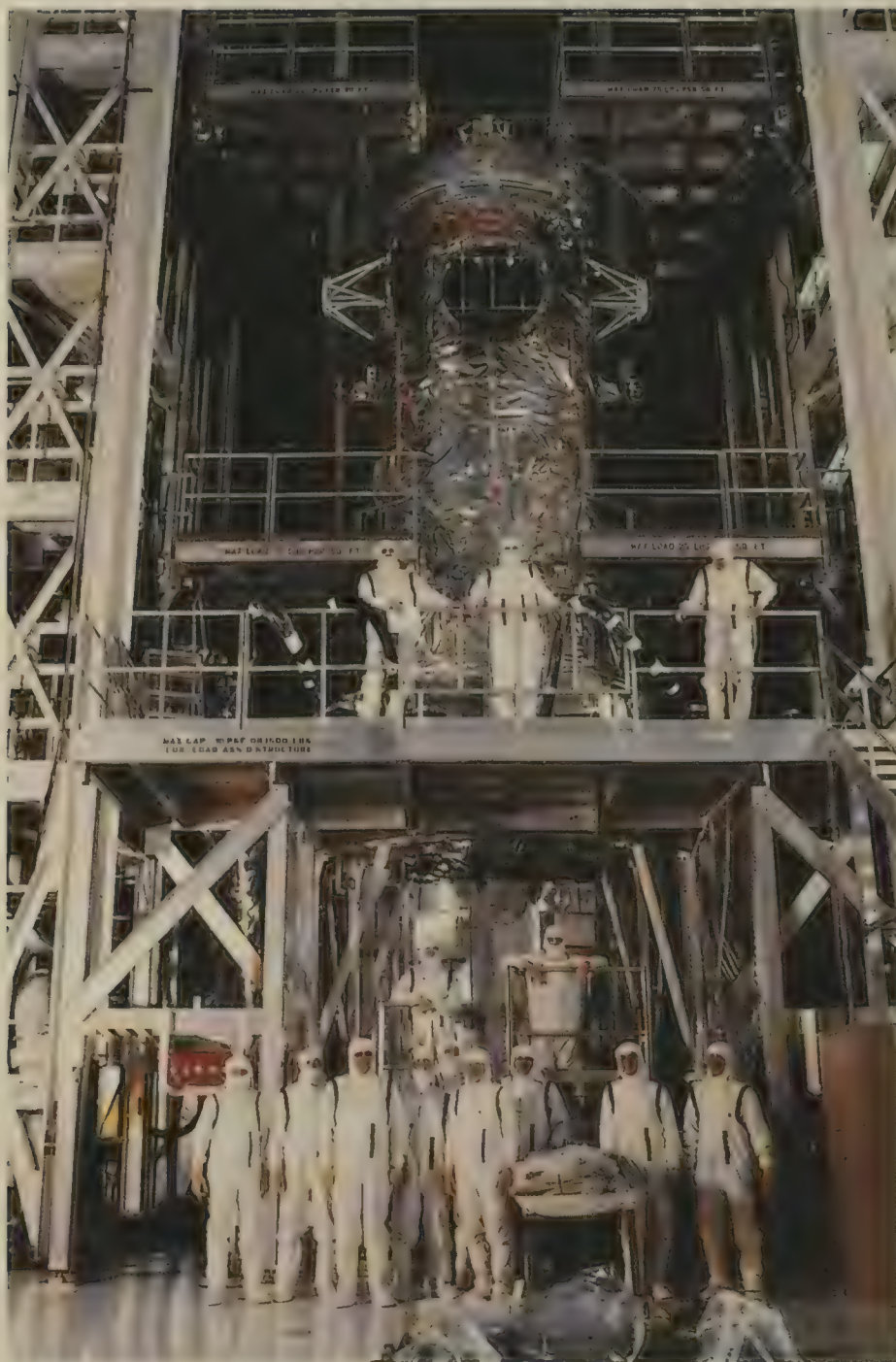
A space-based telescope comes into its own when it is directed towards objects too faint or, in the case of a compact star-cluster like R136, left, too close together to be seen clearly from Earth. The cluster, inside the Tarantula Nebula (30 Doradus), contains very hot and massive young stars. When new equipment is taken to Hubble by 1994, the telescope should be able to send back even better views, but it has already proved its worth.



IMAGES FROM THE FINAL FRONTIER

Main picture, composite image of Saturn taken in blue, green and red light, and computer-enhanced to correct effects of the HST's spherical aberration. Hubble showed more clearly than Earth-based telescopes the inner C ring, bright B ring, dark Cassini division and A ring. The white spot, right, was an atmospheric storm cloud which appeared in September, 1990, and extended along the equator. The cloud is believed to be made of ammonia ice crystals.





ROGER RESSMEYER, STARLIGHT/SCIENCE PHOTO LIBRARY

our galaxy was in 1604. But in 1987 there was an outburst in the Large Cloud of Magellan, a galaxy in the southern sky which belongs to our local group. Fortunately the star concerned had been photographed before it exploded. It was a blue giant, which was a surprise as it had been widely believed that all supernovæ must come from old red stars.

The outburst soon faded, and by the time the HST was launched it had become very dim. Nevertheless, the first pictures of the remnant, taken by the Faint Object Camera aboard Hubble, proved to be highly significant, showing a ring of gas round the wreck of the exploded star. This, too, was a false-colour picture, so that the gas-ring appeared as yellow, with the tightly knotted debris from the actual outburst

Hubble in the clean room at Cape Canaveral. The risk of contaminating delicate instruments ruled out repairing the telescope on Earth.

shown as a red patch in the centre. Over the next few years the gas-ring will probably be destroyed by expanding debris from the supernova remnant, but thanks to Hubble we have a detailed record of it.


The Cloud of Magellan is the nearest of the reasonably large galaxies and is rich in interesting objects—for example, the Tarantula Nebula, known officially as 30 Doradus. If it were as close to us as the Orion Nebula (1,500 light-years) it would cast shadows on the Earth; even from 169,000 light-years it is superb. Inside it is a compact star-cluster, R136, made up of young, hot, massive stars, so close together that ground-based tele-

scopes can show very few of them individually. The HST can provide a far more impressive view. In the raw image the effects of the spherical aberration due to the faulty mirror are painfully obvious, but in the computer-enhanced image the cluster is shown in detail.

Even the Cloud of Magellan is a near neighbour on the cosmical scale; beyond our local group we must reckon with much greater distances. The galaxy Messier 77 (NGC 1068) in the constellation of Cetus, the Whale, for instance, is more than 50 million light-years from us and yet is so luminous that small telescopes will show it as a misty patch. This is one of the highly active Seyfert galaxies, with spiral arms and a bright, condensed nucleus, and tremendous disturbances are going on inside it. Deep in its core there may be a black hole, surrounding a collapsed object which is pulling so strongly that not even light can escape from it. The Wide Field and Planetary Camera on the HST was able to return an image showing clouds of gas measuring just 10 light-years across—clouds which are glowing because they are caught in a beam of powerful radiation sent out from the nucleus. In the false-colour picture the radiation cone is shown in green.

What, then, of quasars, which are believed to be the nuclei of super-active galaxies? Some are so far away that the light from them now reaching us started on its journey when the Universe was young, long before the Earth or the Sun existed. They have been known since 1963, but their remoteness makes them difficult to investigate. This is where the light-grasp of the HST really comes into its own. One picture is the result of a remarkable phenomenon called gravitational lensing. The central image is an ordinary galaxy, but the other four spots are images of a single quasar, G2237 + 0305, lying directly behind the galaxy. As long ago as 1936 Albert Einstein showed that a beam of light passing by a massive object may be bent. In this case the foreground galaxy has acted as a giant lens, forming four separate images of the background quasar.

We have not yet seen the most important results from the HST. Although some of the programmes originally planned for it have had to be given up or modified, others have been substituted, and already we can look ahead to 1993 or 1994, when astronauts should be able to take up new equipment and incorporate it. Even now it is clear that the prophets of doom were wrong. When its history comes to be written, the Hubble Space Telescope will surely be remembered not for its faulty mirror but as the pioneer of a whole new generation of telescopes □



BARBADOS *if you're really choosy!*



Feathered finery at the
'Crop Over' Festival.
All part of the
picturesque scene.



Bright sails and blue seas.
Barbados is a watersport
lover's dream.

For some people a piece of sand and a stretch of sea are enough, even if a few thousand others have picked on the same spot. Perhaps you're a little choosier, prepared to go a little further for your place in the sun. Why leave it at that? If you're really choosy you'll settle for nothing less than the broad, blue and brilliant horizons of Barbados and the unique quality of the welcome. Not to mention the island's exceptional leisure amenities. Would you be letting your selectivity carry you away? Far from it! In every sense, Barbados is closer than you think.



On the menu — all the abundance of
an island paradise.



BARBADOS *it's closer than you think*

For information see your Travel Agent or contact:
Barbados Board of Tourism, 263 Tottenham Court Road, London W1P 9AA. Tel: 071-636 9448.



Lanson



BRITAIN'S NEW MUSIC-MAKERS

London's music operates on a frenzied whirligig, all thrills and spills, fuelled by ceaseless, irrepressible energy, says Rupert Christiansen. He spoke to some of the young artists who contribute to its vitality.

"There's too much music, too many orchestras, too many concerts. Our ears are going numb. We don't listen, we just hear," laments the 27-year-old conductor Mark Wigglesworth, and it is hard at times not to sympathise with his despair. London's musical life can seem like chaos. Few major cities have such an unsatisfactory range of concert halls—either shabby, inaccessible or acoustically inadequate. Compared with Berlin or Vienna, our orchestras are chronically underpaid and overworked; compared with Paris, experiment and innovation is underfunded and underappreciated; and British music schools fail to produce the world-class soloists that pour out of New York's.

Yet London still has a fair claim to be called "musical capital of the world". The sheer volume of events and activities is amazing, in terms not only of commercial concerts and recordings, but also the patronage of the BBC and its matchless





RICHARD D. DILEY SMITH
summer Promenade Concerts. London audiences may not have the adventurous tastes and high intellectual profile of their European counterparts, but they show a compensating respect and enthusiasm which makes them favourites with great international stars. For generous funding, far-sighted planning and coherent use of resources, one must look elsewhere; London's music operates on a frenzied whirligig, all thrills and spills, fuelled

Joanna MacGregor thinks that winning a big prize can prove destructive: "everyone expects so much of you". Simon Keenlyside went in for, and won, singing competitions "just for the money", as he wanted to study abroad.

by ceaseless and irrepressible energy.

This makes it a heady place for young soloists with the talent and drive to rise above the ranks. Heady, but also frustrating and dangerous. How, for instance, can they achieve a steady pace of professional progress, a solid grounding of experience, in such an open and volatile market? The 31-year-old baritone Simon Keenlyside (who will be singing Ping in the Royal Opera's production of *Turandot* at Wembley at the end of the year) feels that he has as much control over what comes up for him as "a drunk caught in a revolving door. It's a matter of luck and more luck." This is a widely shared view, and not many aspirants can claim the good fortune of the soprano Alison Hagley, 30, who since graduating "not very brilliantly" from the Guildhall School has been carefully nurtured to maturity at Glyndebourne.

Another fugitive from the hit-or-miss, grab-what-you-can principle is Mark Wigglesworth, contracted this year to resident conducting posts with the BBC Symphony Orchestra and Opera Factory. He has arrived at this early eminence from Bryanston, a public school with strong musical traditions, via a music degree from Manchester University and postgraduate study at the Royal Academy of Music, where he "pestered important people to come and hear me". Wigglesworth may have been privileged, but he is also tough and determined. In 1989 he won the prestigious International Kondrashin Competition, held in the Netherlands, and suddenly the world was at his feet. Cannily, he let it lie there a little.

"Part of the prize were 15 engagements with various big orchestras. I didn't take any of them up—in fact, I hardly did anything in public for a year. The danger is that you start off taking over from people at short notice, conducting works which you haven't properly prepared. If you mess it up, there are no second chances. I wanted to stick out for long-term relationships, with



Lorraine McAslan had to sell her house and move out of London to raise enough money to buy a Bergonzi violin. Alison Hagley, seen at Glyndebourne, where she has worked for the past seven seasons, longs for the chance to spend more time pottering in her north London garden.

proper rehearsal periods." He has found this stability with the BBCSO and Opera Factory, and, although the media have excitedly been proclaiming him as "the next Simon Rattle", he is not the type to play fast and loose with his success.

Although the Kondrashin prize was Wigglesworth's crucial stepping-stone to professional credibility, some of his contemporaries treat competitions with deep scepticism. Simon Keenlyside went in for—and won—them "just for the money, quite frankly. I wanted to study abroad, 42 charities had turned me down; there was nothing else I could do. I was lucky to have the sort of voice that juries like, but so often they're judging chalk against cheese." A natural rebel and maverick like pianist Joanna MacGregor, 31, avoided them altogether. "I'm just not the conforming type. Even at auditions, they used to complain about the way I dressed. And I think winning a big prize can prove destructive. Suddenly, everyone expects so much of you; then, the following year, someone else wins and you're forgotten about."

There are other routes to establishing yourself. For most performers there's no magic moment, no big break—careers like those of Simon Keenlyside or violinist

Lorraine McAslan, 31, have simply accrued momentum without ever hitting the headlines. Once taken up by a good agent, who negotiates better fees, they begin to

work abroad rather than in Tunbridge Wells or Southport, make a couple of records (both MacGregor and McAslan have been signed up by one of the smaller and smarter British labels, Collins Classics); then, one day, they turn round and realise the length of the road travelled.

Just occasionally something unbelievable materialises—as when Alison Hagley found herself cast as Mélisande by the conductor Pierre Boulez and producer Peter Stein in a new production of Debussy's *Pelléas et Mélisande* which Welsh National Opera will stage next February. The eyes and ears of the world's critics will be focused on her—a prospect she confronts with equal degrees of awe, terror and excitement.

For a composer the rhythms of the business will be slower. Simon Holt, 33, currently working on a viola concerto for Nobuko Imai and the BBC Philharmonic Orchestra, likes it that way. A self-confessed loner, whose music is both abrasive and romantic ("I'm not a great analyser, I don't like chipping away at the mystery: keep it all a dream, I say"), he dislikes any attempt to label or pigeon-hole him. "A few years ago the press were trying to make out there was a





*In 1790, the richness
of a Scotsman's
imagination culminated
in the creation
of the near impossible.
A Port, some say,
never surpassed to
this day.*

*From each year's
finest vintage lots are
selected, the best
Ports blended and
aged to be
soft and round;
with backbone,
yet delicately smooth
to the palate.*

*The founder's
inspiration, unchanged
since 1790.*

*Founders Reserve from
Sandeman.*



**SANDEMAN
PORT.**

**As rich as
your
imagination.**



'New London school' of composer—it was nonsense. I don't want to be thought of as a London composer, an English composer, or even a modern composer. Just a composer." In his early days he benefited from the expansive, risk-taking commissioning policy of the late Michael Vyrer, who ran the London Sinfonietta. Latterly he feels that a virus of caution and conservatism has infected the London concert scene, and it has become increasingly difficult for a "serious" composer to maintain both his integrity and his mortgage. "My job description begins with the sentence: 'You will be poor'," he says. "I was paid £400 for my first commission. It took me nine months to complete: thank God my rent was only £18 a week." In the future lies an opera, still an unborn project; meanwhile, "the viola concerto is taking me for ever. It's so difficult to get away from the 19th-century showpiece clichés."

Holt believes that the fundamental enemy of new music is not so much its intrinsic aesthetic difficulty as the cack-handed way in which it is programmed and presented—a sliver of the modern sandwiched between two thick, starch-

Simon Holt says
that it has become increasingly difficult for
a "serious" composer to
maintain both his integrity and his mortgage.

filled slices of Brahms and Beethoven, "the incredible difficulty of getting a second hearing for anything, the endless comings and goings on and off the platform which seem to last longer than the music itself. It's all so *fatuous*." And from the performers' various perspectives comes a chorus of agreement on this issue. Concert promoters and planners—with exceptions, notably John Drummond, Director of the Proms—are shooting themselves in the foot by serving up a diet of "coach-party" classical favourites which does nothing to expand or mellow tastes and prejudices.

Fortunately there are many small but splendidly heroic efforts to counter this blandness—the founding of the Première Ensemble by Mark Wigglesworth, for instance, intended to put first performances of new works into programmes designed to enhance and contrast their

qualities; or the exploration of lesser-known works of the old masters, a special pleasure taken by violinist Lorraine McAslan, as her Purcell Room recital on November 19 will reveal.

But it's not just what you play, it's also how you play it. Joanna MacGregor, who in July this year organised her own highly successful London festival of contemporary music, Platform 1, thinks that concerts should become "more glamorous and exciting events—'happenings' if you like. People must feel that there's something unique about a live event, that it provides a thrill you can't get from a recording. I don't mean that we ought to be imitating Pink Floyd, but there's everything to be gained from improving the lighting and trying to make musicians look a bit more interesting."

There is also the question of how one manages to combine the 24-hours-a-day, seven-days-a-week dedication that music requires with any sort of ordinary existence. Big sacrifices have to be made: Simon Keenlyside spent only 23 days at home last year; Lorraine McAslan had to sell her house and move out of London in order to raise some money to buy a Ber-



gonzi violin. Other interests and commitments are firmly demoted. "God knows how I could sustain a relationship," says Keenlyside, who would be as happy running on an athletics track or bird-watching on a nature reserve as he is singing. Alison Hagley longs for the chance to spend more time pottering in her West Hampstead garden. Rather disturbingly, Mark Wigglesworth claims that he has "no time" for anything except music: "In three years I might be able to take a few months off; until then I'm solidly booked." Simon Holt finds the musical world in London small and suffocating. "I seem to meet very few people outside it, which can be depressing, much as I value my solitude. I find paintings and films so stimulating at a very deep level, they feed into my music that I wish I had more contact with the people who create them."

Yet for all these negatives nobody seems to think that London is anything other than a good place for a musician to be. Those who have worked abroad are often shocked by the experience: "I wouldn't care if I never went to America again," says Simon Holt darkly; Simon

Mark Wigglesworth, *fugitive from the hit-or-miss, grab-what-you-can principle, stuck out for and got a long-term relationship with an orchestra.*

Keenlyside came back from a year and a half's stint in Hamburg "bored and disillusioned". The overall impression is that, despite their straitened circumstances, English musicians work seriously and co-operatively, suffering less interference from egomaniacs and politicians than the Continentals, and less blatantly commercial pressures than the Americans.

Where London is falling down to an embarrassing extent is in the quality of its concert halls. The South Bank complex, the Barbican Centre and the Albert Hall are all marred by unsatisfactory acoustics. The South Bank is a dreary concrete jungle, the Barbican more like an airport than a palace of art and entertainment; the Albert Hall buzzes when it is filled for the Proms but seems dank and empty in the winter months. Now that the much-loved Wigmore Hall is closed for extensive renovations there is no auditorium in

the centre of the city that offers a friendly and intimate atmosphere. Until a decision is made over the future of the Round House in Camden (currently empty as various proposals for its use are debated), there is no flexible and open space which can accommodate the new forms and sounds of the avant-garde. We have two grand opera houses—Covent Garden and the London Coliseum—but none for small-scale opera and music theatre.

Meanwhile, 100-odd miles from London, Birmingham has taken an imaginative leap forward in its provision for music. A magnificent new concert hall was opened in May, now the home of the City of Birmingham Symphony Orchestra and its star conductor, Simon Rattle; the city's major theatre, the Hippodrome, has had its stage and orchestra pit properly equipped for opera and ballet; and there are schemes to turn the old Town Hall into a centre for chamber music and jazz, as well as to develop a venue for experimental work. If London wants to keep the loyalty and interest of musicians as talented as those I spoke to, a similar investment in its physical fabric is sorely required □

Gracious living, spacious living.

Imagine living in Kensington Green.

Kensington Green. The finest new residential address in London.

Imagine 19th century architecture at its most gracious. Supremely elegant, dignified, restrained.



Imagine an unusually spacious setting, in which architects, designers and landscape gardeners have been allowed to give their talents full rein.

THIS IS KENSINGTON GREEN

For once, the phrase 'a rare opportunity' can be used in good faith. These houses and apartments are undoubtedly amongst the finest in London.



ROOM TO BREATHE

If you are looking for a substantial property, you will not be disappointed. The houses have 5 or 6 bedrooms, 3 or 4 bathrooms, private walled gardens and garaging for two cars.

Two and three bedroom apartments have at least 2 bathrooms and all bedrooms and reception rooms are generously proportioned. The one bedroom apartments make perfect pied à terres. Car parking is available underground.

ELEGANT

Craftsmanship and attention to detail is evident throughout Kensington Green. Period detailing in the houses. Coving and joinery. Marble fireplaces and natural granite



worktops. Hand painted panels and brass door furniture. Brick, stucco, mahogany and wrought iron.

The kitchens feature furniture by Bulthaup, appliances by Atag, floors by Amtico, and each entrance hall has its own unique marble floor.

LOCATION

Kensington Green offers a refuge from the hustle and bustle. It's easy to forget that you're in Central London.



Yet good shops are nearby. So are good schools. And of course you are superbly well placed for road and public transport connections.

SECURITY

You can rest secure in the knowledge that no precaution has been overlooked. An estate manager. A resident head porter. Video entry phones. TV surveillance. This is just a part of the security arrangements.

WHERE TO FIND OUT MORE

Living in Kensington Green is an unusually attractive prospect, so please call us without delay. Telephone Kensington Green for further details and a private viewing or contact your preferred agent for an appointment to view. You will see just what a rare opportunity this is.



KENSINGTON
GREEN
LONDON W8

Telephone: (071) 938 3350



SAVILLS

W.A. ELLIS

One of Bhubaneswar's many fine temples, the Mukteswar is unique in having a Buddhist torana (the curved arch at left) but otherwise follows the traditional Orissan pattern, including the soaring, beehive-domed shikhara.

EAST OF INDIA

From Orissa's elaborate temples to the Andaman Islands' sinister Cellular Jail, there is much to explore in eastern India, reports Alison Booth. Photographs by Lucy Baker.





The road from Cuttack, the former capital of Orissa, to Bhubaneswar, its present-day replacement, is one of the busiest in India. It forms part of the main east-coast highway south of West Bengal and Calcutta. A swathe of bumpy asphalt bordered by red earth and trees, it is pounded by the wheels of bumper-to-bumper traffic. Wobbling bicycles, bullock carts, Vespa scooters carrying families of five, speeding buses with passengers hanging from doors, pedicabs, 1950s-style cars, cows and cockerels, all lurch back and forth across the road. Gaily painted lorries festooned with pictures of Hindu gods hurtle along; it seems appropriate that this part of the world gave us the word juggernaut, from the unwieldy chariot of its chief deity, Jagannath, Lord of the Universe.

The road from Bhubaneswar to the coastal town of Puri, Jagannath's home and one of India's holiest cities, could hardly provide a greater contrast. It leaves the city by the Grove of Perfect Beings, site of a score of magnificent beehive-domed temples dating back to the seventh century, continues past Dhauli, where 2,000-year-old edicts carved in rock record King Ashoka's renunciation of war and conversion to Buddhism, and meanders into the heart of Orissa's rice-rich, emerald countryside. Here the pace is calm and leisurely. Streams and pools clogged with purple-flowering water hyacinths line the route; beyond are terraced paddy fields where water buffaloes mooch, each with a cattle egret on his back in search of ticks. Splashes of colour identify women bathing, balancing brass water-pots on their hips and unravelling bright ribbons of newly washed saris on the grass to dry. Long-tailed bulbuls and kingfishers perch on telegraph wires, yellow-eyed mynah birds stalk along the verges.

This road is indivisible from the villages strung out at intervals along it. Cars bounce over coconut husks which have been scattered on the ground to be crushed for fuel, and steer around great swathes of rice kernels spread out in the sun to dry. Even the houses seem to have sprung up out of the roadside, sculpted in russet mud and thatched with rice stalks, their walls decorated with fine patterns of white rice paste. Just past Pipili, the village where appliqué craftsmen toil at their sewing machines, the road turns into what is known as the Pilgrim's Way. It is punctuated with wayside temples with garish gods at their doors, and *sadhus* (holy men) with matted, ash-caked locks and brass begging bowls amble along it towards the holy city.

In a pantheon of gods that includes the elephant-headed Ganesh and black,



On the upper tiers of the Sun Temple at Konarak are a profusion of erotic carvings, above. Left, Orissa's particular style of dance originated in its temples, many of which have their own dancing halls. This smiling nymph decorates Bhubaneswar's Raja Rani temple.

many-armed Kali, with her skull necklace, Jagannath is perhaps the most idiosyncratic. His head, twice the size of his stumpy, legless torso, is carved with two pop eyes and a red gash for a mouth. Protruding from this caricature of a face, in place of ears, are two "arms" lopped off at the elbow. Yet to many, the Round-Eyed One, as he is known, is the holiest of all, the deity who can release them from the cycle of rebirth.

Jagannath lives in Puri with his brother and sister in a temple complex the size of a small town. Some 20,000 humans make a living out of the industry that has sprung up around the god. Every day his image, carved in *neem* wood from a holy forest, is washed, fed, dressed, worshipped and put back to bed. Non-Hindus may not sully his temple, and even Indira Gandhi, who married a Parsee, was not permitted to enter. They can, however, borrow a stick to fend off marauding monkeys and climb to the rooftop of an adjacent library to gaze down into his domain.

Among the multitude of shrines that rise heavenwards in elaborately carved layers is a bank (for those wanting to make direct donations to the god), a sprawling multi-storey kitchen capable of serving thousands of pilgrims an hour and what locals proudly describe as the world's first travel agency, which sprang up soon after the temple was completed in 1198. It organises package tours for visitors from all parts of the sub-continent, who arrive every day in luxury coaches showing religious films *en route*. They stay in the hotel complex out-

side the temple and spend freely in the mobile wooden shops crowding the main street, among which are several government-regulated merchants selling hashish for religious purposes.

Every summer Jagannath, his brother and his sister set forth in their towering wooden carts on a week-long visit to their aunt's temple, just down the road. These 45-foot-high chariots, which require around 150 people to get them moving, careen along uncontrollably, sometimes, it is said, crushing devotees who have hurled themselves under the giant wheels in a religious frenzy. This Rath Yatra (car festival) draws vast crowds, and Indian television provides live coverage.

Puri's beach, like the banks of the Ganges at Varanasi (Benares), is regarded as one of India's most sacred spots for ritual bathing. Early in the morning, accompanied by devotional music, hundreds of worshippers immerse themselves in the Bay of Bengal's powerful waves. Farther down the miles-long swathe of sand, fishermen put out to sea on wooden banana-shaped boats. Later in the day their wives and children cluster on the shore beneath circling vultures, to carry the catch to market.

Some 20 miles north at Konarak stands another great Orissan temple, dedicated to Surya, the sun god. Awe-inspiring though it is today, it must have been still more impressive when thousands of workers completed it after 12 years' labour in the 13th century. It represents Surya's giant chariot flying through the sky, pulled by seven rampant horses. Although the sea has since



receded and the temple now stands like a craggy mountain on sandy soil, the salt air has gnawed away at many of the intricate statues that cover it in themed tiers: elephants at the base, then scenes from daily life, surmounted by its famous erotic sculptures. Its main tower collapsed in 1869, but the 24 chariot wheels remain, beautifully preserved, acting as sundials which indicate the time to the minute. Non-Hindus are welcome here as the god's image has long since been removed to a museum and the main hall filled in with concrete to prevent it collapsing. Visitors are free to clamber up and down its elaborately carved façades, where animals sport and couples are locked in ecstatic embraces.

From the Sun Temple a casuarina-

fringed road leads to the sea, now 2 miles away. The white beach appears to stretch to infinity in either direction. Across the ocean lies the Far East: Burma, Thailand and Malaysia. In between sits India's eastern outpost: the little-known Andaman Islands and their southern cousins, the Nicobars. Permission to visit the Nicobars is rarely granted, but the Andamans are opening up to tourism, with only an easily obtainable visa endorsement required. Aircraft transport visitors across the ocean from Calcutta and Madras in two hours. And there, more or less, the 20th century ends.

In the watery dawn sunlight the Andaman Islands at first appear as purplish clouds suspended over the horizon, then come into focus as a series of

mountains covered with rain forest and separated by creeks. Most of these 300 or so islands are uninhabited; others are populated by aboriginal Negrito tribespeople, hunter-gatherers renowned for seeing off strangers with their spears. Spirals of smoke curl mysteriously upwards from the thick forest canopy.

Strategically placed on early shipping routes, the Andamans were known to Marco Polo by hearsay as the land of the headhunters where "people live like wild animals ... and have a great deal of spice", but were largely forgotten until surveyed by Lt Archibald Blair in 1789. An early attempt by the British to use them as a penal colony in the late 18th century was abandoned because of the insanitary conditions, but it was re-established in 1858. The Andamans remained a backwater of the Empire until the completion in 1910 of the Cellular Jail ("India's Bastille"), chiefly used for incarcerating Indian freedom-fighters chafing against British rule.

Situated in the capital, Port Blair, this imposing building, with seven wings of cells radiating from a central tower, still dominates the islands both physically and in spirit. Four wings were demolished after India gained its independence in 1947; they had already been damaged in an earthquake and during the brutal occupation of the islands by the Japanese in the Second World War. Of the three remaining, one now provides accommodation for prison staff; another, which contains the cell formerly occupied by the most famous dissident, Vinayak Savarkar, serves as a museum; and the



Far left, fishermen's wives and children receive the day's catch on Puri beach. Left, Robinson Crusoe would have felt at home on an Andaman Islands' beach. Above, the Viper Island gallows, where female prisoners were hanged. Below, elephants are used to move timber in the Andamans.

third is the Andamans' local jail. Museum visitors can peer down into the present jail compound and observe a woman serving a life sentence for killing her husband with a machete, plus the 59 male prisoners, who include a group of Thai sailors caught fishing illegally in Andaman waters. Every night, once in Hindi and once in English, a sound-and-light show featuring freedom songs is staged in the jail grounds for visitors: it must infuriate the prisoners.

Port Blair, on South Andaman Island, sits on a cluster of hillocks, around which wind roads lined with bazaars and tiny houses. There are few landmarks, apart from the jail, and no grand colonial mansions or imposing municipal offices. Banks, the post office and the town's delightful museums of anthropology, oceanography and timber are all single-storey wooden cabins.

Port Blair's torpid dockyards are equally disorientating, nestling in coves and clinging to headlands. Vessels of all kinds lie at anchor: ships that bring people and produce from Madras or Calcutta in three days, impounded Chinese and Thai trawlers, a couple of rickety wooden pleasure boats used for harbour cruises to the site of the Viper Island gallows. Much of the harbour frontage is taken up by the timber factory, one of the world's largest, but now operating below capacity to aid conservation. It has its own brass-belled fire engines based in a brightly painted fire station, with flower boxes at the windows. The timber industry, using elephants for much of the lumbering, remains the Andamans'



number one earner. Shellcraft, betel nuts and coconuts add to the local coffers.

The Indian government is concerned for the welfare of the tribal people who inhabit the remoter islands. Sherlock Holmes, in hot pursuit of an Andamanese murderer in *The Sign of Four*, says of them: "So intractable and fierce are they, that all the efforts of the British officials have failed to win them over in any degree." But if tribespeople are hostile to outsiders today it is due to past experience of being pushed from their homes to make way for the British, a fear of contracting their diseases and subsequent harassment by the settlers who now make up the islands' diverse population—ex-convicts, prison workers and refugees from other parts of the sub-

continent, their families and descendants.

Only 28 members of the Great Andamanese tribe remain, their numbers slashed from 3,500 in 1845 by tuberculosis and venereal diseases; other tribes the Onges and the hostile Jarawas and Sentinelese—are similarly depleted. Now the islands are populated mainly by incomers: Sikh policemen, Bangladeshi farmers, South Indian fishermen and Burmese. They speak Hindi rather than the regional dialects and, remarkably, worship in one another's temples.

Welcome, if belated, efforts to protect, rather than "bring civilisation to", the tribespeople are being made. A team of anthropologists has been appointed to study them, discover their needs and, if possible, arrest their decline in numbers.



By 5.15pm the daylight has already begun to fade at Chiriyā Tapu in India's eastern outpost.

A breakthrough was made this January when the first friendly contact with the Sentinelese took place. Miss Madhumala Chattopadhyay was the first woman to take part in such an expedition since two female explorers were raped by tribesmen early this century. She explained how she donned four sets of *salwar kameez* (Punjabi-style loose tops and baggy trousers) for protection and set off in a fishing boat along with 10 male colleagues, carrying coconuts as gifts.

Around 30 tribespeople appeared on the beach and, instead of hurling their metal-tipped spears, indicated their interest in the coconuts. When the anthropologists eventually came ashore, Miss

Chattopadhyay was taken aback to have a middle-aged woman sit on her lap—a sign of friendship. (She did, however, decline an invitation to visit the head tribesman's hut.) After about an hour, when all the gifts had been distributed, the tribesmen began toying with bows and poisoned arrows, and the team decided to retreat. Several weeks later the team recorded the people's speech and distributed simple medicines.

Most of the Andaman Islands remain exactly as Robinson Crusoe might have found them, their only inhabitants wild boar and brilliantly coloured birds. Almost without exception they consist of a core of thick jungle, ringed by man-

grove swamps and white beaches and surrounded by coral reefs. Their colonial legacy is a string of ridiculous names: Snob, Pluto, Grub, Redskin, Guitar . . .

Most visitors pack their cool-boxes and snorkelling gear and head for Jolly Buoy, attracted by its combination of clear, turquoise sea, powdery sand and palm fronds wafting in the breeze. The few foreigners there sport skimpy swimwear, while the Indian ladies, who base themselves discreetly at the far end of the beach, bathe fully clothed, dipping down beneath the water's surface in gold-bordered saris. To preserve the Andamans' marine heritage, described by Jacques Cousteau as "a paradise for divers", tourism has been restricted to a very few islands. Jolly Buoy's corals have already suffered, and many are now grey and bereft of fish. But in areas where they still flourish a world of giant clams and multicoloured fishes beckons. Other islands remain pristine, their corals among the world's finest.

Flora, fauna, marine and bird life are major attractions for the Andamans' small contingent of adventurous foreign guests, who can follow jungle trails populated by scarlet and black woodpeckers, sea eagles and parakeets. The tracks pass trees covered with some of the islands' 200 species of orchid, leading to deserted beaches where tired walkers can recuperate in the bath-warm sea. But most visitors come on a "pilgrimage" from other parts of India, to see the islands once known as *Kala Pani*, or Black Water, from which few of their countrymen returned. Hopefully, the Andamans' remoteness, and the government's attempts to preserve their natural resources, will maintain the ecological and social balance.

□ In Orissa stay at Toshali Sands beach hotel (car essential) just outside Puri. Delightful individual thatched huts in garden full of tropical flowers. Private beach. Places to visit: temples at Bhubaneswar, Puri and Konarak; Udayagiri and Khandagiri caves (carvings from the second century BC); Chilika Lake (migratory birds); Nandankanan Wildlife Sanctuary (white tigers); Pipili and Cuttack (handicrafts).

In the Andamans stay at the resort-style Bay Island Hotel, built in local wood to give the feel of individual cottages on a harbour-side cliff; excellent sea views, rooms with balconies and outdoor bar and restaurant. Places to visit: Cellular Jail; harbour cruise to Viper Island; Chiriyā Tapu (bird island—jungle walk, wildlife and quiet beach); boat trips to coral islands.

Air India flies to Delhi (journey time about nine hours), with connecting flights to Calcutta. Indian Airlines flies from Delhi to Bhubaneswar. Flights to the Andaman Islands leave from Madras and Calcutta.

For further information contact the India Government Tourist Office at 7 Cork Street, London W1 (tel: 071-437 3677).

MEET IN STYLE



CITY HOTELS - COUNTRY HOUSES - CASTLES - STATELY HOMES - RESORTS CHÂTEAUX - SKI LODGES - MANOR HOUSES - PRIVATE ISLANDS - LUXURY SHIPS

Each of the **Small Luxury Hotels of the World** is unique in character and style, yet all adhere to the finest standards of excellence. Exquisite objects d'art, sumptuous furnishings, and the finest classical and contemporary architecture and interior design combine to create an ambiance of refinement and artistry. The hotels' renowned commitment to excellence is reflected in the superb quality of the cuisine, amenities, recreational facilities, attention to detail, and above all, meticulous personal service.


All our members are dedicated to providing the finest meeting facilities, equipment, and services available. For those more accustomed to the larger chain hotels, meetings and conferences at any of the **Small Luxury Hotels of the World** are a new and

delightful experience. In fact, many of our hotels are on such an intimate scale that exclusive use of the entire house is ideal for business meetings or executive retreats.

Our *Meetings and Incentives Guide* details our hotels' many sophisticated conference facilities and business services, such as multi-line telephones, secretarial services, fax machines, and multi-lingual staff trained to handle a myriad of personal and professional needs. For your complimentary copy of our newly produced *Meetings and Incentives Guide* and/or our *1991 Directory*, write or call:

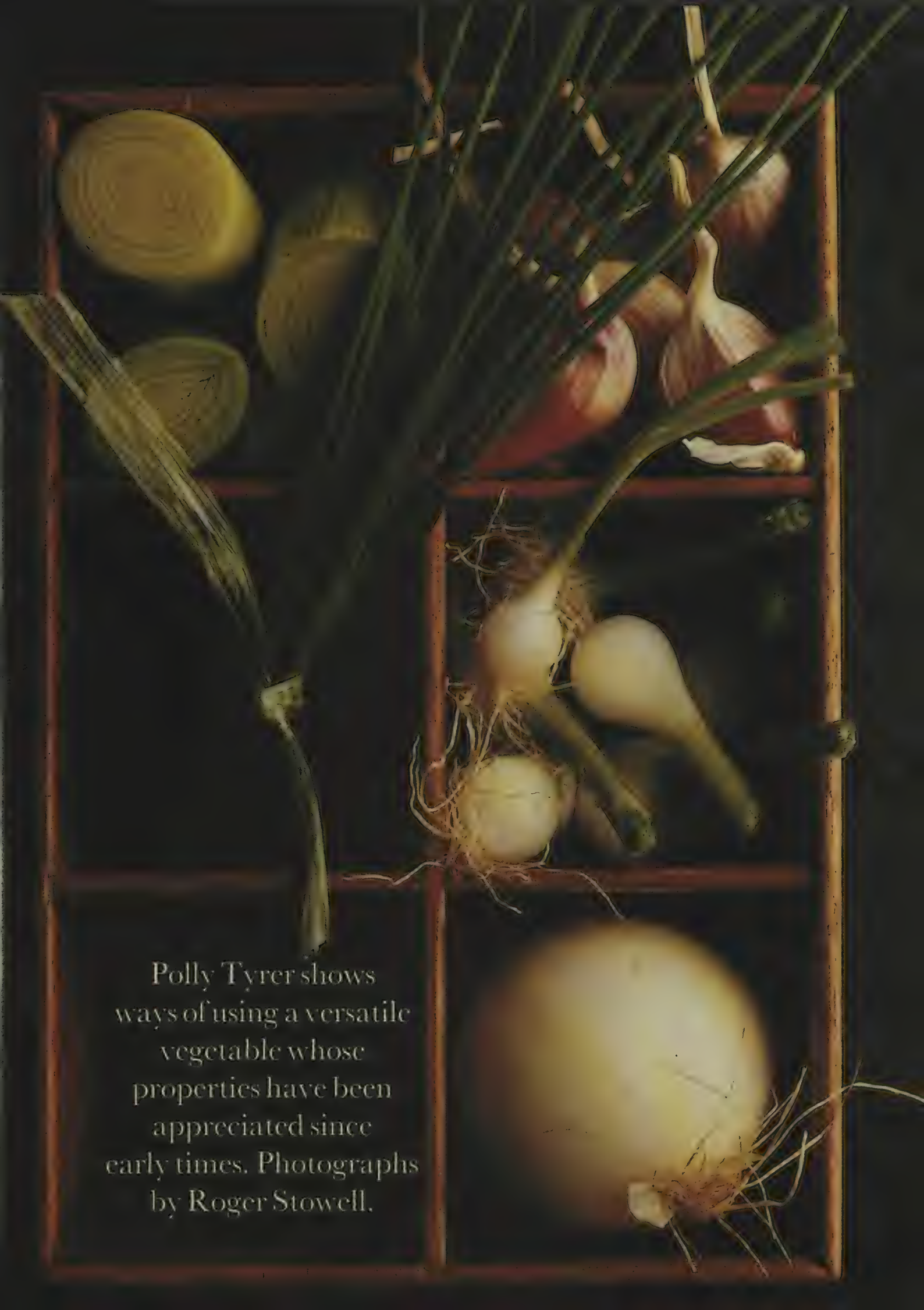
Small Luxury Hotels of the World
21 Blades Court, Deodar Road
London SW15 2NU
Tel: (081) 877-9500 Fax: (081) 877-9477





KNOW YOUR ONIONS

onic
duce

A still life photograph featuring various onion preparations arranged in a wooden tray. In the upper left, several thin, circular slices of onion are stacked. To their right, a bunch of green onions with long, thin stalks is bundled together. Below the green onions, several whole onions are visible, some with their roots still attached. In the foreground, a large, whole onion with its roots is prominently displayed. The background is dark, making the light-colored onions stand out. The wooden tray has a simple, rustic design with visible grain and joints.

Polly Tyrer shows
ways of using a versatile
vegetable whose
properties have been
appreciated since
early times. Photographs
by Roger Stowell.

TIA MARIA GOLD & BROWN



IRRESISTIBLY CARIBBEAN

The onion has a humble image today yet this papery-skinned vegetable was the object of religious worship by the ancient Egyptians. The plant has been held in great esteem by natural healers throughout the ages—sometimes to ward off evil spirits and, more realistically, for the anti-bacterial effect of its juice. More important, the onion is delicious and can provide myriad flavours: tearfully hot and fiery when it is eaten raw, tart when pickled, mild when baked, and almost sickly sweet when slowly softened in butter or oil.

The onion family embraces garlic, leeks and chives, and has been cultivated for so long that it is almost unknown in the wild. The garlicky smell that wafts from hedgerows in May and June belongs to garlic mustard or jack-by-the-hedge, a tall plant with clusters of tiny white flowers. Its flat, heart-shaped leaves are mild yet spicy and can be chopped into salads, added to sandwiches or mixed with mint for a sauce to accompany lamb.

Onions are available all year round, though size and type vary according to the season. The superb large onions can be found in winter, at weights of up to

half a pound each; early summer yields the mild and juicy “new season’s” garlic, while autumn brings shallots and small onions for pickling.

Always buy rock-hard onions, dry with no sign of moisture around the root or the top, and avoid any that show signs of sprouting. Buying a variety of sizes will ensure that a whole onion of appropriate girth can be used at any time since, once cut, they do not keep well. Store them in airy conditions—their high water content makes them unsuitable for freezing.

To slice or chop an onion, cut the vegetable in half through the root using a good-sized, sharp knife. Then peel it, leaving the root intact, set it flat side down on a board and cut downwards to make even slices. To chop, put the peeled onion flat side down and make horizontal cuts towards the root (leaving the root itself intact). With the point of the knife facing the root, cut down vertically on to the board. Slice down at right-angles to the last cut and, finally, discard the root. Leaving the root intact helps to keep the onion in one piece while chopping and hinders the release of the enzyme that causes tears. Alternatively, try peeling the onion under running water.

As a general rule, chopped onions

should be used where they will remain visible in the finished dish, as in chunky soups, stews and chutneys. Slicing is acceptable for soups and sauces that will be liquidised or cooked for so long that the onion will turn to a pulp.

Since the pungent flavour and smell of raw onions or garlic is strong and lingering, the taste is almost always mellowed through softening the vegetables in oil. During cooking, chemical changes take place that make an onion many times sweeter than sugar and it is the caramelisation of these sugars that causes the onion to turn brown.

The slower the process the better; it can take up to an hour for a panful of sliced onions to cook to a soft shade of amber. Should a colourless appearance be required—for a *soubise sauce*, for instance—add a spoonful of water.

Frying over a fierce heat creates a tough film around each piece of onion and ensures it will never melt into a purée. A speedy way of softening onions to the desired colour is to sweat them with a little oil, covered, in a microwave oven. About five minutes on high should give a light golden-brown. The onion skin can be added to the stock-pot to impart a rich colour as well as extra flavour.

THE ONION AND ITS RELATIVES

Yellow globe onions are the most fiercely flavoured of the family. An all-purpose onion, particularly good in hearty soups and stews.

Pickling onions are baby globe onions pickled when the bulb has just formed. Mostly found in autumn, they can also be used as button onions in casseroles and for decoration.

Shallots are also an autumn crop. They are pear-shaped and can have grey-brown, pinkish or yellow skin. Intense but not fiery in flavour, they are perfect for sauces, notably *beurre blanc*, which is based on a reduction of white wine and chopped shallots. If they are not available, substitute spring onions or half the quantity of Spanish onions. Since shallots develop a bitter flavour when browned, care should be taken over softening.

Spanish onions are large and spherical. Milder and sweeter than globe onions, they can be used raw in salads or baked whole as a hot vegetable.



Italian red onions are mild and sweet with ruby-coloured skins and striking red-tinged layers. They are best used raw as they lose their colour when cooked. Wonderful in salads or cut into wedges, skewered, brushed with olive oil and barbecued.

Welsh onions or **Japanese bunching onions** are used in oriental cookery. When dry they have papery, silver coats; later in the season they are sold as globe onions.

Spring onions or **scallions** are generally used raw in salads or for decoration. To create pretty “flowers”, trim to an overall length of about 3in/7cm. Cut the last 1½in/3cm of the green part lengthways into fine shreds, leaving the white part intact. Place in iced water for about an hour and the ends will curl; bows can be made by slicing also the bulb ends of the onion in the same way and leaving a joining half-inch piece in the middle. Spring onions are also delicious in sauces and quiches.

BABY ONIONS WITH PINE NUTS, DELICIOUS ANTIPASTO

Garlic is the most pungent member of the onion family, as noted for its curative properties as for its disastrous effect on the breath. However, garlic need

not be overpowering. Used in small quantities in casseroles and soups it can enhance without its presence being apparent. Lengthy cooking has a taming effect, making recipes for garlic soup or a casserole of chicken involving, possibly, 40 cloves of the plant far less threatening than they sound. The finer the cloves of garlic are chopped, the more of the pungent juices will be released. Crushed garlic is therefore even more powerful than chopped, and when flattened to a paste with salt it is the most potent of all. To peel cloves easily, flatten them with a heavy knife—the papery skin will fall away.

Chives have delicately flavoured, grasslike leaves which can be snipped small and sprinkled decoratively onto salads and chilled soups. Mixed with *crème fraîche* they make a refreshing accompaniment to smoked salmon.

Leeks are found on the periphery of the onion family. Delicate and mild in flavour they are ideal for stocks where onions would be overpowering. Buy leeks with firm, green leaves and avoid those that have been trimmed—it may be a sign of age. They need thorough washing as the layers can be full of sand and grit. In summer the end-of-season leeks can have a hard core in the centre and should be avoided.



CHIVES

PRODUCE SPIKY GREEN
LEAVES WHOSE
DELICATE FLAVOUR
IS PERFECT
WITH SALAD OR SOUP



ONION SOUP ACCOMPANIED BY CRISPY BRUSCHETTA

ONION SOUP

1lb/450g onions, peeled and thinly sliced
2oz/50g butter
1 clove garlic, crushed
1oz/25g plain flour
2½pt/1.25 litres any good stock
2oz/50g Parmesan cheese, grated

Melt the butter in a large, heavy-based pan. Add the onions and the garlic and brown slowly for about an hour until they are very soft, reduced and a deep, even brown in colour.

Stir in the flour and cook for one minute. Gradually pour over the stock and bring to the boil while stirring. Season with salt and ground black pepper and simmer for 30 minutes.

With a slotted spoon lift out some of the onion slices and transfer them to four warmed soup plates. Sprinkle over the Parmesan cheese. Pour the rest of the soup on top.

Serves four as a delicious accompaniment to *bruschetta*.

ONIONS STUFFED WITH PRAWNS AND LENTILS

4 medium-sized Spanish onions
vegetable stock (see recipe)
4oz/100g peeled prawns
2oz/50g green lentils
squeeze of lemon juice

For the sauce

2½oz/60g butter
1 tsp flour
½pt/150ml vegetable stock

For the pesto

2 handfuls fresh basil leaves
1oz/25g pine nuts
2 cloves garlic, peeled
½pt/150ml olive oil
2oz/50g Parmesan cheese, grated

Peel the onions and, using a sharp knife, cut a slice from the top of each and scoop out the centre. Put the onions into a pan, pour over enough stock to cover and simmer very slowly for 10 minutes, until just tender.

Remove the onions from the stock and put to one side. Simmer the lentils in the same stock for 30 minutes, or until tender. Drain and reserve any stock remaining.

To make the pesto, purée all the ingredients together in a food processor, turn the resulting paste into a jar and refrigerate.

Set the oven to 190°C/375°F/gas mark 5. Stir together the prawns and lentils and season with lemon juice, salt and freshly-ground black pepper. Spoon the mixture into the onions and set in an ovenproof dish. Baste with a couple of spoonfuls of stock, cover with tin foil and heat in the oven for 10 minutes.

To make the sauce, melt ½oz butter, add the flour and cook for one minute. Pour in the stock gradually, stirring all the time until boiling. Turn down the heat and slowly beat in the remaining 2oz butter.

To serve, place an onion on each of four individual plates. Spoon a little sauce round each and top with a spoonful of pesto.

Serves four as a main course, with green and white tagliatelle.

ROAST ONION SALAD

12 button onions
4 tbsp olive oil
1 whole bulb garlic
3 or 4 sun-dried tomatoes, sliced
4oz/100g *prosciutto*, cut into strips
6oz/150g mushrooms, sliced
3 handfuls mixed salad leaves (such as rocket, *frisée*, young spinach or lambs' lettuce)
1 tsp balsamic vinegar

Set the oven to 180°C/350°F/gas mark 4. Steep the onions in boiling water for two minutes then peel them and remove the tops and the roots. Cut in half and put into a baking tin with two tablespoonfuls of the olive oil. Roast for one hour turning from time to time. Halfway through cooking, cut the top off the bulb of garlic and put it, without peeling the cloves, into the roasting tin for the remaining 30 minutes. The onions should be deep golden-brown all over and the bulb of garlic soft.

In the meantime, wash the salad leaves, dry well and put them into a large mixing bowl with the sliced sun-dried tomatoes and the *prosciutto*.

As soon as the onion and garlic are cooked, heat the remaining oil in a heavy pan and briskly fry the mushrooms for a minute or two.

Put the salad leaves into a bowl and spoon the mushrooms and onions on top. Take hold of the garlic bulb by the root and squeeze hard until the cooked cloves have all slipped out into the salad. Add the vinegar, season with salt and freshly-ground black pepper and mix well. Pile on to individual plates and serve with hot bread.

Serves four either as a starter or as a side dish.

BABY ONIONS WITH PINE NUTS

2lb/1kg pickling onions, peeled and with tops and roots removed
1pt/600ml water
½pt/450ml wine vinegar
4oz/100g sultanas
4oz/100g pine nuts
4oz/100g sugar
6 tbsp tomato purée
3 tbsp olive oil
2 bay leaves

Mix all the ingredients in a large saucepan, bring to the boil and simmer for 30 minutes.

Serve as an *antipasto* or as an accompaniment for cold meats.

ONION AND MINT PURÉE

1 large Spanish onion
2oz/50g butter
3 tbsp water
2 tbsp fresh mint, chopped

Finely chop the onion. Cook very slowly in the butter and water until soft but not coloured. Purée in a food-processor or blender, stir in the finely-chopped mint and season with salt and pepper.

Serve with marinated and grilled pork or lamb chops.

ONION FLAN

9in/23cm flan dish lined with shortcrust pastry and left to chill for at least one hour.

For the filling

2 medium-sized onions, peeled and sliced

1oz/25g butter

1oz/25g Emmenthal or Gruyère cheese, finely grated

1 tbsp chopped chives

$\frac{1}{2}$ pt/300ml milk

$\frac{1}{4}$ pt/150ml Greek yoghurt or *fromage frais*

3 egg yolks

1 whole egg

Set the oven to 190°C/375°F/gas mark 5. Prick the base of the pastry case with a fork and line it with tin foil or paper, weighted with baking beans. Bake "blind" for 20 mins until crisp and pale golden. Take it out, remove the beans and tin foil and reduce the oven temperature to 180°C/350°F/gas mark 4.

Melt the butter in a heavy-based frying-pan, add the sliced onions and cook very slowly for 40 to 60 minutes until they are soft and pale golden.

Spoon the onions into the cooked pastry case and spread evenly. Sprinkle first the cheese, then the chives on top. Whisk together the milk, yoghurt (or *fromage frais*), whole egg and egg yolks, and season with salt and pepper. Pour into the pastry case.

Bake the flan for about 40 minutes or until just set when pressed in the centre. Cool a little before serving.

Serves four to six.

BRUSCHETTA

1 French stick

2 cloves garlic, peeled

2 beefsteak tomatoes, peeled and chopped

1 tbsp fresh basil, chopped

1 tsp fresh oregano, chopped

extra-virgin olive oil

Cut the bread into 4-in slices and then in half lengthways. Toast them on the cut side only. Rub with garlic. Pre-heat the oven to 220°C/425°F/gas mark 7.

Mix together the tomatoes, basil and oregano and season with salt and ground black pepper. Spoon this over the pieces of bread, sprinkle with olive oil and bake for five to 10 minutes until crisp.

This topping may also be used on *ciabatta* bread, sliced vertically and toasted in the same way.

For an alternative version, trim and wash 6oz/175g young leeks and sauté them gently in oil for five to 10 minutes until tender. Chop them finely with 4oz/100g ripe, peeled tomatoes. Combine the mixture with two tablespoons chopped parsley, a crushed clove of garlic, six finely-chopped anchovy fillets and a tablespoon of their oil. Season with salt and freshly-ground black pepper; spread and toast as before.

ONION SIDE DISH

1lb/450g pickling onions, peeled

4fl oz/100ml olive oil

$\frac{1}{2}$ pt/300ml beefstock

1 tsp sugar

Wash the onions and parboil in salted water for five minutes. Drain and fry them in the oil in a

shallow pan until turning golden, then add half the stock. Continue to cook, adding the sugar and the rest of the broth after five minutes. Add salt to taste and simmer, uncovered, for about 30 minutes or until liquid is well reduced.

Serves four as an accompaniment to meat dishes.

TUNA ONIONS

2 medium-sized onions, peeled

1 white bread roll

$\frac{1}{4}$ pt/150ml milk

7oz/200g tuna in olive oil

2 eggs

2 tbsp Parmesan cheese, grated

1 tbsp extra-virgin olive oil

Preheat the oven to 190°C/375°F/gas mark 5.

Remove crusts from bread roll and soak the centre part in milk for about 15 minutes. Squeeze until quite dry.

Parboil the onions for 10 to 15 minutes in salted water. Cut them into halves horizontally, remove the centres—leaving at least two outer layers—and blend these with the tuna and the bread. Add the eggs and cheese, fill the onions with the mixture and sprinkle each with olive oil. Place in a greased ovenproof dish and bake for 30 minutes.

Serves four □

A SULTRY AFTERNOON BROKEN by the SPLASHING FOUNTAIN



THE LEGEND RESTORED. REOPENS SEPTEMBER 1991.

RAFFLES HOTEL, 1 BEACH ROAD, SINGAPORE 0718. TEL: 337 1886, TELEX: 20396 RINTL, FAX: 339 7650.

GREAT BRITAIN, TEL: (TOLL FREE) 0800 282 124.

COINTREAU ON ICE.



L'abus d'alcool est dangereux pour la santé, consommez avec modération.

TRAVEL SECRETS

We discover Europe's best cafés, plus new museums, galleries and exhibitions in London and worldwide.

Coffee is said to have been discovered by Kaldi, a ninth-century Arabian goatherd, who investigated the strange behaviour of his flock following a meal of coffee berries. The first beans arrived in Venice during the 16th century and coffee houses soon flourished all over Europe. Great cafés, many centuries-old, are still focal points for Continental society—more a way of life than simply a place in which to imbibe.

● **Venice.** Florian's in Piazza San Marco, situated close to the site of Europe's first coffee house, established in 1683. Like its rival, Quadri's on the opposite side of the square, it enjoys a prime location in a splendid 18th-century house. Inside, a warren of rooms and tiny alcoves decorated in period style are perfect for a quiet rendezvous. Tables cover the pavement outside, where waiters flit to and fro and orchestras vie for supremacy. The first drink costs a fortune, but subsequent ones are cheaper.

● **Rome.** Caffè Greco, situated in the fashionable shopping district. Built in the early 18th century, the city's most famous café combines a lively stand-up foyer with a steel-topped bar, where working Romans gather for their early-morning espresso, with tranquil, elegant salons visited by some of Europe's greatest artists. Walls crowded with paintings, sculptures and memorabilia. Patrons have included Byron, Liszt and Hans Christian Andersen (via Condotti 86).

● **Perugia.** Don't miss tiny Pasticceria Sandri, tucked away on the Corso Vannucci (at No 32), a few yards from Piazza Quattro Novembre and all of Perugia's major sights. Great turn-of-the-century atmosphere, with oak panelling and frescoes. Wooden seats pull out from the walls, but most patrons stand up for their coffee, pastries and *baci* ("kisses"), the melt-in-the-mouth Perugian chocolates.

● **Paris.** Here café society still flourishes. Café de la Paix is justly famous, with an ornate salon that can challenge the nearby Opéra for flights of fancy.



OSVALDO BOHM/MUSEO CORREI, VENICE

Venice: *Nobles in the Coffee-house*, by Giovanni Grevenboch.

Popular terrace for watching the *beau monde* pass by (12 bd des Capucines). On the Left Bank, at St-Germain-des-Prés, Les Deux Magots and Le Flore now attract style-setters and tourists rather than intellectuals and writers as in the days of Hemingway and Sartre (170 and 172 bd St Germain). At Angéline's elegant ladies weighed down with designer-label carrier bags from nearby Faubourg St-Honoré push sinful pastries around porcelain plates and sip the thick hot chocolate (226 rue de Rivoli).

● **Budapest.** Once known as "the city of coffee houses". Today the Café Hungária (previously the New York) is an important stop on any travel itinerary. Built in 1894 in lavishly Baroque style with mirrors, gilded columns, frescoes and portraits of previous artist patrons (Lenin körút 9-11). Also, Café Művész (the Artists' Café), jammed with opera-goers and singers (Népköztársaság útja 29). Gerbeaud's, splendid interior, with elegant, tiny rooms, dates from 1858. Tables spill outside onto Vörösmarty Square.

● **Dublin.** Bewley's Oriental cafés are an Irish institution. The first opened in Westmoreland Street in 1916, with a doorman to help ladies from their carriages, and was followed in 1927 by the Grafton Street branch. Stained-glass windows, pew seating. Despite complaints from regulars over the introduction of self-service, the atmosphere is as laid-back and lively as ever at the large communal tables for meeting and making friends. Old ladies linger over tea cakes, students write essays and middle-aged men spin a yarn or two (11-12 Westmoreland St, 13 South Great George's St and 78-79 Grafton St).

Austria's addiction to coffee began in 1683, when the Turks departed after besieging Vienna, leaving behind their exotic brown beans. The country's historic coffee houses are used like clubs: for meeting



GREAT CAFES



VICTORIA & ALBERT MUSEUM

T.T. Tsui Gallery, London: Ming Dynasty stoneware figures.

and greeting, signing business contracts, playing chess or browsing through newspapers on sticks. *Kaffee mit schlag* (coffee with a mountain of whipped cream) is ever-popular, but outclassed by *Doppelschlag* (with twice as much cream). *Mélange* (with milk) is served with breakfast. *Türkischer* is strong and thick.

● **Vienna.** The Austrian capital boasts an abundance of cafés. Must-sees include: Demel's, Viennese Baroque décor, tiny black-marble tables, gigantic displays of outrageous pastries, excellent *Einspänner* (espresso with whipped cream), bustling atmosphere, crowded with ladies in *loden* and American tourists (Kohlmarkt 14); Café Sacher, elegant, famous for its chocolate *Sachertorte* and other pastries (Philharmonikerstrasse 4, behind the Opera House); Alte Backstube, beautiful, Baroque (Lange Gasse 34); Sperl, recently renovated but great atmosphere (Gumpendorferstrasse 11); and Landtmann's, perhaps the most distinguished and convivial of all with original 115-year-old chandeliers and chairs, club-like haunt of politicians, journalists and actors, foreign newspapers (Dr-Karl-Lueger-Ring 4). The young and artistic perch on psychedelic chairs in the pretty courtyard café at Friedensreich Hundertwasser's controversial new museum, the Kunsthaus Wien (Untere Weissgerberstrasse 13).

● **Salzburg.** Tomaselli's, founded in 1703 by an expatriate Italian opera singer, opens onto a cobblestone square. Grand, ornate décor includes crystal chandeliers and oil paintings of venerable Salzburgers. Genial waiters proffer silver trays piled with cakes (try the poppy-seed strudel). Packed with ladies in fur coats and gentlemen in jaunty Tyrolean hats (Alter Markt 9). For the ultimate apple strudel head for the nearby Schatz-Konditorei. Cosy, famed for its home baking and the chocolate balls known as Mozart-Kugeln (Getreidegasse 3).

THE CURRENT SCENE

● **London.** Has three new, up-to-the-minute art galleries. The T.T. Tsui Gallery of Chinese Art at the Victoria and Albert Museum, designed in dramatic Chinese style; permanent collection includes rare jades, ceramics, textiles and furniture, some dating back to 3000BC. The light and airy Sackler Galleries have recently opened at the top of the Royal Academy (exhibition of Hokusai prints Nov 15-Feb 9). Venturi's controversial Sainsbury Wing at the National Gallery provides a splendid setting for works by the early Renaissance masters.

When everywhere else is closed, the joint is jumpin' at the Ritz. Big-band evenings with hits from the 1920s and 1930s are held in its palm court every Friday and Saturday, until 1am. Wine, dine and dance. Many people dress in 1920s-style.

Louis Vuitton is taking over the central hall at Harrods for an exhibition detailing the company's history across four continents. Includes a collection of 14th- to 18th-century trunks, as well as many unusual items from the company's Paris museum. A Journey Through Time, Sept 18-Oct 12.

● **York.** By spring 1992 the National Railway Museum will have doubled in size to become Europe's largest collection of railway-related exhibits, with a new emphasis on the modern railway and state-of-the-art technology. Its new Great Railway Show permanent exhibition won it the National Heritage Museum of the Year Award for 1991.

● **Salzburg.** Plans are on the drawing board for a new Guggenheim museum which would be built into the Mönchsberg rock. Architect Hans Hollein's design comprises a 35-metre-high atrium surrounded by galleries and illuminated by a vast skylight at the summit. Could provide a shot in the arm for a city locked into its Mozartian past. But will the ultra-conservative Salzburgers sanction it?

● **New Orleans.** The new Aquarium of the Americas, one of the world's largest and best, has transformed the river-front. It incorporates a series of "environments" such as Amazon rain forest (with fog machine) and Caribbean reef. The transparent acrylic tunnel beneath 150,000 gallons of water, plus video and laser equipment, permits close-up views of tropical fish. There is also a "touch tank" where visitors can pick up and examine marine life. France has a new aquarium too: Nausicaa at Boulogne. Billed as Europe's biggest and best. Speed there by SeaCat from Dover for a high-tech day out.

● **Paris.** Inès de la Fressange, former model and muse of Chanel's Karl Lagerfeld, is branching out with a shop in—where else?—Paris's avenue Montaigne. Planned to open this October at No 14, it will stock fashion, accessories and items for the home that reflect its owner's effervescent style.





When you're in the best of circles...

J-B Rare Scotch Whisky

J-B Reserve - 15 Year Old

Knockando Pure Single

*"We want great golf, great food and great service,
where in the world should we stay?"*



**TURNBERRY HOTEL
AND GOLF COURSES,
AYRSHIRE, SCOTLAND.**

*Luxurious accommodation, fine dining
and two championship golf courses are
its hallmark. A superb new spa opens
in November, 1991.*

**HOTEL QUINTA DO LAGO,
ALGARVE, PORTUGAL.**

*Set in an exclusive estate with glorious
views, this fine hotel offers watersports,
sea bathing, golf, tennis and
a health club.*



**WELCOMBE HOTEL
AND GOLF COURSE,
STRATFORD-UPON-AVON,
ENGLAND.**

*An historic country mansion, built in
1869 in the Jacobean style, standing in
its extensive park. Old world charm is
combined with present day luxury.*



*For further information and brochures please telephone
(071) 928 6000 in the UK or (800) 237 1236 in the USA.*

TRUE TASTES OF ITALY

There is a brave new style and authenticity about some Italian restaurants in London. Matthew Fort reports on five of them.

RIVA

169 Church Road, Barnes SW13
Tel: 081-748 0434

How many people are prepared to rush off to Barnes for a spot of meat and two veg in the middle of the week or the middle of the day? Riva is surely proof of the demand for Italian food redolent of sunshine and sensible eating. Andrea Riva opened his eponymous restaurant last year, and it has been full ever since.

From the outside its appearance is curiously muted, almost anonymous, and easy to miss in the bustle of Barnes. Inside it has the soothing ochre walls that are close to becoming a design cliché in new-wave Italian restaurants, architectural drawings and tiny spotlights on tracks on the ceiling that seem to have been placed intentionally to highlight bald spots and thinning crowns. It is tasteful and pleasing and might not be out of place in Turin or Milan.

But who worries about a thinning cranium when faced by *baccalà on polenta*? Riva's menu definitely reflects the newest stage in the Italian gastronomic experience. We have moved beyond the extra virgin olive oil with everything stage, Tuscan grills and salads with Parmesan and rocket. Here we begin to explore Italy's regional cooking—a repertoire of unmatched variety.

A number of these dishes have been touched, or possibly even invented, by Signor Riva's imagination and taste. Authenticity is something of a problem in Italy, where regional affiliations are so strong that even people in a neighbouring village may not know how to make a particular sauce or pasta.

We started with a *baccalà con polenta alla griglia*—rich, creamy and slightly-rank salt cod sitting comfortably on a slice of grilled cornmeal. This is a substantial and serious hunger-appeaser, with a delicate play in textures, the slightly burnt flavour of the *polenta* cutting across the mouth-enveloping richness of the *baccalà*.

To anyone who has been brought up on *raie au beurre noir*, Riva's skate cooked with bay leaves and served with dry butter beans is a splendid revelation of how that fish can respond to a more imaginative treatment. The beans were deeply infused with the heady musk of bay leaves. The fish was moist, the lightly fibrous texture wrapping itself round the crunchier beans.

Then there was a *risotto nero*, black with squid ink and liberally sprinkled with baby cuttlefish and shallots, that we saw being carried to another table. We felt a taste was necessary, and so it was provided and there we were transported back to Venice, with the water winking at us the other side of a No 9 bus.

This wayward impulse prevented us from trying Riva's celebrated *zabaglione*, with apples, pears and bananas, so we made do with coffee. We drank modestly that day, satisfying ourselves with a glass or so of the very decent house red. The bill was £74.40 for two.

RIVER CAFÉ

Thames Wharf, Rainville Road, W6
Tel: 071-381 8824

In Hammersmith the water really is winking at us, even if it is only the Thames. The cooking is, broadly, Tuscan, as interpreted by the *grandes dames* of Italian regional cooking in London, Ruth Rogers and Rose Gray.

It all began as the staff canteen for Richard Rogers's architectural practice, pioneering the regional face of Italian cooking. Now, many years later, the adventurous spirit lives on.

The River Café was the place that brought *bollito misto* to London restaurants, its own version consisting of chicken, tongue and *cotechino* sausage served with blue lentils and the preserved fruits known as *mostarda di Cremona*. It also specialised in *vitello stinco*, which is shin of veal, cooked slowly with white wine, red onion, anchovy and rosemary, and *pappa al pomodoro*, the thick Tuscan tomato soup made with stale bread (if you too have won-

dered what to do with your stale *ciabatta*, you now know).

But, unfairly, River Café is probably better known, among the smart media people who speckle its tables daily, for the healthy things done on the grill which are served with splendid vegetables or salads.

Take the last meal we had there. An impeccable salad dressed with impeccable olive oil and lemon juice was followed for one of us by grilled monkfish (*coda di rospo alla griglia*) with grilled peppers: a burnt and succulent and fine-tasting dish. The other choice was cabbage soup (*zuppa di cavolo nero*), as thick and full as you need on a grim winter's day, followed by grilled squid with lemon and sea salt. None of this can be called sophisticated cooking, but it does need immense care and attention to detail, including the very best ingredients, if you are going to pull it off. And when it is pulled off, you appreciate one of the primary qualities of the best Italian food: the directness and fullness of its flavours. It is not complicated food, but it tastes good. Certainly ours did.

Expect to pay around £80 for two, including wine. Our bill came to £84.73 for two, including a pleasing bottle of Pinot Grigio.

BACCO

30 Old Brompton Road, SW7
Tel: 071-589 4142

We try not to combine business with lunch, but sometimes it may be unavoidable. With top-level talks essential, and secrecy required, we could not have chosen a better spot to take our guest than Bacco: we were the only people there.

Bacco certainly deserves better than that, and generally sees a large complement of paying guests. In spite of being yet another basement restaurant, the room is agreeable. Good lighting banishes that slightly claustrophobic atmosphere of many low-ceilinged restaurants, and the warm, sunny tones of the decorously ragged walls actually turn



it into something quite pleasant.

But being in an empty restaurant is like being alone at a theatre performance. The kitchen is less likely to reach peak performance without the cry of a roomful of hungry diners to set the adrenalin racing. For the diners there is a certain amount of awkwardness. Were it not for you, the staff could shut up shop and take the afternoon off. In our case there was no hint that they might be feeling this way. Occasional infelicities in the service were more the result of over-anxiety to please than casualness or boredom.

Given the circumstances, Bacco performed remarkably well. The chef, Maurizio Lecca, has a deft hand with the food. The menu changes monthly, and contains an interesting mix of *cucina nuova* and traditional *cucina casalinga*. There are the modish touches of balsamic vinegar and *polenta*, plus plenty of tomato sauce and veal.

The *cornetti di bresaola con ricotta e rucetta* comes from the *cucina nuova* school. The dish might have been better off without the *ricotta*. Its bland and squidgy character was at odds with the excellent *bresaola* and peppery rocket, though our co-conspirator did not agree.

We could find no fault with *risotto con la zucca e cape sante* (pumpkin and scallops). The task with risotto is to get the rice cooked to precisely the right point of nuttiness, which is harder than it sounds. People will argue all night on how sloppy or firm a *risotto* should be, but they will agree instantly on the texture of the individual grains. Our plateful was on the firm side, and filled with flavour by the fish stock in which it had been cooked. Pumpkin does not have a dominant character, but it has a most agreeable mild muskiness which complements the sweetness of the scallops.

The main courses suffered from a slight lack of concentration in the kitchen, both in the planning and the execution. One dish was described as strips of beef served with balsamic vinegar, grilled *radicchio* and rocket. They were not slivers, they were escalopes, and slightly tough at that. Strips would have worked well; escalopes did not. On the other side of the table our guest rather wished his bream had not been swimming in tomato sauce, because the fish was good but the sauce was no better than average.

Including a bottle of good Valpolicella from Allegrini we paid £81.60 for the three meals, our deal having been hatched.



THE
TASK WITH
RISOTTO
IS TO COOK
THE RICE
TO THE RIGHT
POINT OF
NUTTINESS

ORSO

27 Wellington Street, WC2
Tel: 071-240 5269

Just down the road from the Royal Opera House is the other bold pioneer of regional Italian cooking in London, and another where the cooking is carried out under an English eye, that of the chef Martin Wilson. It is odd how non-Italians identified our craving for the real thing long before the native Italians spotted our need. This may be a bit unfair to places like La Fontana in the Pimlico Road, Al San Vincenzo in Cheam and the Neal Street Restaurant in Covent Garden, which dabbled in regional cooking, but it was Orso and the River Café that grabbed the fashionable attention, and hold it still.

Orso's design and atmosphere are a little unsympathetic. As well as being in a basement, which means low ceilings, it has a hard floor, which means noise. But it is big, and the walls are decorated with stylish black-and-white photographs, and it is busy. Orso has managed to maintain a balance between its business and social clientele with considerable aplomb, and it runs with the professional bustle of a good fast-food joint, which, gastronomically, is essentially what it is.

Luckily there is plenty of

Italian food that lends itself to this kind of treatment—pizza, pasta and other dishes which do not require much cooking, salads and cold meats such as salami, *prosciutto* or *bresaola*. Even the meat and fish dishes tend to be those which can be prepared at the last moment. The menu changes rapidly, so there can be a danger of recommending something one week only for it to be unavailable the next.

But there is always Orso's version of *bruschetta*—chunks of bread piled high with chopped olives, tomato and basil, which makes a substantial *antipasto* in its own right. And you will be unlucky not to find the rocket salad with *prosciutto* and Parmesan, a wonderful mixture of the dense, salty slivers of cheese, the limp meatiness of the ham and peppery leaves of rocket, dressed simply with good olive oil.

The pasta dishes, such as *pappardelle alla lepre* (egg pasta noodles with rabbit sauce) and *penne all'arrabbiata*, are well made, and the pizzas are fine, thin-crust things, not those hideous, spongy American travesties that have become so common. The meat and fish dishes come from various regions rather than reflect the traditions of any particular one. So we tucked into *branzino alla Livornese* (sea bass) on one visit, and contented ourselves with sweetbreads and roasted shallots the next.

We have been slightly non-specific about dishes at Orso because we have eaten there so often over the years. Rarely have we been disappointed. The food is good, if not great.

The wine list is as eclectic as the menu, peppered with some of the great names of Italian viticulture—Lungarotti, Antinori, Capezzana, Mastroberardino. It is rather like Orso itself—interesting and satisfying. At between £20 and £25 a head, that is a rare compliment indeed.

CIBO

3 Russell Gardens, W14
Tel: 071-371 2085

We first went to Cibo shortly after it opened, and had a splendid dinner, generally agreeing that here was some of the best Italian food we had come across outside the home country. A fish stew of startling proportions stays in the mind, and a splendid pudding of *panna colla*. Cibo, we thought, was a place to keep to ourselves.

Disaster struck when it was given a rave review by Jonathan Meades, and suddenly the world descended on Cibo. The kitchen lurched and staggered under the burden of popularity. Word had it that, if you were lucky, your meal would match the original splendour, but that too many people were not lucky. So we went back to see if Cibo had changed utterly for the worse, and are pleased to report that its deterioration seems to have been greatly exaggerated.

Stepping inside is itself a pleasure. The room is divided into three and is light, bright and attractive. Three-dimensional pictures hang on the walls. The service is crisp, efficient and polite. The place soothes.

And the food fills. The chef, Claudio Pecorario, is a country lad from Friuli, in the north-east of Italy between Venice and Trieste, and he believes in substantial helpings of substantial food. A rich and delicious vegetable soup with cabbage, garlic and chick peas (probably *iota friulana*, but not called that on the menu) was pleasantly warming.

The grill features strongly on the menu—grilled squid with chilli, whole grilled bream, grilled lamb, that kind of thing—all of which give the feeling of sensible eating. We tried a suspiciously non-Italian dish, grilled loin of venison (when was the last time you heard of a deer in Italy, outside a zoo?). But marinated with juniper berries, and served with a reduction of the marinade souped up with a little balsamic vinegar, it was a fine, meaty dish. The technique and the flavour were Italian, even if the principal ingredient was not. A well-made green salad completed the happy illusion of healthy self-restraint.

On this evidence Cibo appears to have recovered its poise and panache. It is a sophisticated restaurant with an idiosyncratic personality, unusual dishes and excellent wines. At £46.80 for two, including a glass of house white and plenty of coffee, it is fairly priced, though not a snip.

A SELECTIVE GUIDE TO SOME OF THE MORE INTERESTING AND ENTERTAINING EVENTS ARRANGED FOR THE COMING MONTHS

BEST OF AUTUMN



When She Danced: swinging times for Isadora Duncan and her friends.

THEATRE

The London theatre gets into its stride this autumn with some promising new productions. At the Strand there is Alan Ayckbourn's new play *The Revengers' Comedies* (previews from Oct 3), at the Olivier (from Oct 7) David Hare's *Murmuring Judges*, and at Wyndham's the world première of Arthur Miller's *The Ride Down Mt Morgan* (previews from Oct 11). Notable revivals include the RSC transfer of *Richard II* from Stratford to the Barbican (previews from Sept 5) and Molière's *Tartuffe*, produced by Peter Hall, at the Playhouse (previews from Oct 9).

Where applicable, a special telephone number is given for credit card bookings. The address & telephone number of each theatre are given on the first occasion it appears.

At Our Table. New play by Daniel Mornin, about an epoch-making reunion dinner between a scientist & a politician, played by Stephen Boxer & Nicholas Woodeson. Directed by Jenny Killick. Opens Sept 19. *Cottesloe, National Theatre, South Bank, SE1 (071-928 2252)*.

Becket. Derek Jacobi plays the troublesome priest in Jean Anouilh's play, with Robert Lindsay as King Henry II. Opens Oct 3. *Theatre Royal, Haymarket, SW1 (071-930 8800)*.

Black Snow. Based on a satirical novel by Mikhail Bulgakov, Keith Dewhurst's play looks at artistic censorship in 1920s Moscow. *Cottesloe, National Theatre*.

Brand. Ibsen's drama about a priest, with Roy Marsden in the title role. *Aldwych, WC2 (071-836 6404)*.

Carmen Jones. Simon Callow directs Hammerstein's 1943, all-black version of Bizet's *Carmen*. The alternating casts are headed by Damon Evans & Wilhelmenia Fernandez, & Gary Wilmot & Sharon Benson. *Old Vic, Waterloo Rd, SE1 (071-928 7616)*.

The Comedy of Errors. Shakespeare's frolic of twin masters & twin servants is wonderfully reworked & updated in an inventive production by Ian Judge & stylish playing by Desmond Barrit as the two masters & Graham Turner as the two Dromios. Until Sept 21. *Barbican Theatre, Barbican, EC2 (071-638 8891)*.

The Coup. Quirky political satire by Mustapha Matura which exploits the political unrest in Trinidad. Norman Beaton is excellent as the imprisoned president & William Dudley's set makes good use of the acting area. *Cottesloe, National Theatre*.

Curse of the Starving Class. Robin Lefevre directs Susan Fleetwood & George Anton in Sam Shepard's saga of hard times in the American West. Sept 11-Nov 7. *The Pit, Barbican, EC2 (071-638 8891)*.

Dancing at Lughnasa. Brian Friel's drama about a 1930s Donegal family facing disintegration. *Phoenix, Charing Cross Rd, WC2 (071-867 1044)*.

Five Guys Named Moe. Lively jazz song-&-dance show celebrating the music of Louis Jordan. *Lyric, Shaftesbury Ave, W1 (071-494 5045)*.

Grand Kabuki. The Shochiku Company present a three-part programme: *Narukami*, a comedy about the seduction of a priest; *Kagamijishi*, a lion dance; & *Sagimusuume*, the dance of the Heron Maiden. Oct 4-19. *Lyttelton, National Theatre, South Bank, SE1 (071-928 2252)*.

Hedda Gabler. Deborah Warner directs the Dublin Abbey Theatre's acclaimed production of Ibsen's drama, with Fiona Shaw in the title role. Sept 3-Oct 5. *Playhouse, Northumberland Ave, WC2 (071-839 4401)*.

The Hunting of the Snark. Mike Batt's musical based on Lewis Carroll's epic nonsense poem. Opens Oct 24. *Prince Edward, Old Compton St, W1 (071-734 8951)*.

Japanese Festival of Shakespearean Plays. *Hamlet*, performed Kabuki-style by an all-male cast, Sept 19-28; the Chijinkai Theatre Company's energetic version of *King*

Learn, Oct 18-26; *The Tempest*, performed by almost-life-sized Bunraku puppets, Oct 30-Nov 2; a comic, *Kyogen Falstaff*, Nov 12-16. *Mermaid, Puddle Dock, EC4 (071-410 0000)*.

Jesus Christ, Superstar. The Shiki Theatre Company's Japanese production of the Tim Rice/Andrew Lloyd Webber musical. Sept 24-28. *Dominion Theatre, Tottenham Court Rd, W1 (071-580 9562)*.

Joseph & the Amazing Technicolor Dreamcoat. Jason Donovan in the Tim Rice/Andrew Lloyd Webber musical. Camp, dated but, within its own confines, a triumph. *Palladium, Argyll St, W1 (071-494 5038)*.

The Last Days of Don Juan. George Anton plays the sexual conqueror hurtling hell-bent to perdition in Tirso de Molina's 17th-century tragi-comedy. Danny Boyle's fast-moving production emphasises the black humour of Nick Dear's adaptation. Until Nov 16. *The Pit, Barbican*.

Long Day's Journey into Night. Eugene O'Neill's drama of a family collapsing under the pressure of dark secrets & mutual recriminations. With Prunella Scales & Timothy West. Until Sept 28. *Lyttelton, National Theatre*.

The Miser. Molière's play is considered a comedy but director Steven Pimlott & his cast seem unable to find the humour. Until Sept 26. *Olivier, National Theatre, South Bank, SE1 (071-928 2252)*.

Much Ado About Nothing. Bill Alexander's well-paced Stratford production, in which Susan Fleetwood endows Beatrice's barbs with a razor-sharp wit. *Barbican Theatre*.

Murmuring Judges. In his second play of an intended trilogy about British institutions, David Hare looks at the judiciary, & follows a young lawyer (played by Alphonso Emmanuel) through her first case. Opens Oct 10. *Olivier, National Theatre*.

Napoli Milionaria. Peter Tinniswood brings energy & humour to Eduardo de Filippo's play about a family of black-marketeers in wartime

Naples. With Ian McKellen & Clare Higgins. *Lyttelton, National Theatre*.

Noh Theatre. The Umewaka Kenokai Company use sumptuous costumes, masks & a specially constructed stage to create this stylised, theatrical spectacle from Japan. Sept 19-22. *Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800)*.

Our Town. Alan Alda makes his British stage début in Thornton Wilder's Pulitzer Prize-winning play about small-town American life. Opens Sept 5. *Shaftesbury Theatre, Shaftesbury Ave, WC2 (071-379 5399)*.

The Philanthropist. Edward Fox gives a virtuoso performance of inept indecisiveness as a university don in a revival of Christopher Hampton's 1970 play. Until Oct 5. *Wyndham's, Charing Cross Rd, WC2 (071-867 1116)*.

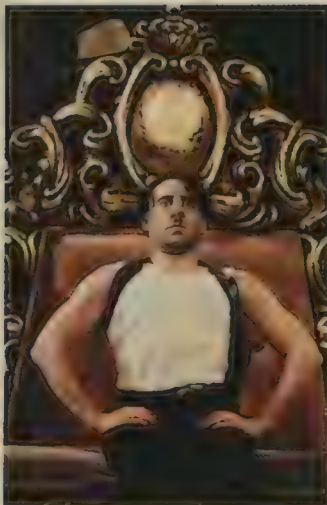
The Pretenders. Ibsen's intense political drama, centring on a bitter struggle between two men for the crown of Norway. With Paterson Joseph & Alan MacNaughtan. Oct 1-Nov 30. *The Pit, Barbican*.

The Resistible Rise of Arturo Ui. Brecht's comic allegory which transplants Nazi Germany into mob-scene Chicago and charts the ascent of Arturo Ui (Hitler) from small-time hoodlum to Führer. Fine performances from Antony Sher and his fellow mobsters, but the play soon loses direction. *Olivier, National Theatre*.

The Revengers' Comedies. Alan Ayckbourn directs his own two-part play, performed on alternate nights, of the dark deeds that ensue when a couple of would-be suicides—played by Joanna Lumley & Griff Rhys Jones—decide to exact revenge on behalf of one another. Opens Oct 16, 17. *Strand Theatre, Aldwych, WC2 (071-836 2660)*.

Richard II. Under Ron Daniels's direction, with Alex Jennings as the king. Sept 10-Nov 7. *Barbican Theatre*.

Richard III. Richard Eyre's restless production, drawing strong parallels with Hitler in the 1930s. Ian McKellen plays the king. Until Sept 18. *Lyttelton, National Theatre*.



Antony Sher as Arturo Ui. Susan Fleetwood & Roger Allam in *The Seagull*. Gérard Depardieu in political thriller *Uranus*. John Gielgud plays Prospero on

The Ride Down Mt Morgan. Michael Blakemore directs Tom Conti in Arthur Miller's new play. Opens Oct 23. Wyndham's.

The Seagull. An immensely powerful farewell production by Terry Hands for the RSC. Michael Frayn's translation provides the strong cast, which includes Susan Fleetwood, Simon Russell Beale & Amanda Root, with every opportunity to develop the desperation & tragedy that engulf them. Until Nov 16. Barbican Theatre.

70 Girls 70. Dora Bryan heads the cast in John Kander & Fred Ebb's musical concerning a group of retired vaudeville performers who turn to crime to protect their home. *Vaudeville, Strand, WC2* (071-8369987).

Tango at the End of Winter. Alan Rickman plays a successful actor in Kunio Shimizu's tragi-comedy about a man who has everything yet finds life meaningless. Until Oct 23. Piccadilly, Denman St, W1 (071-8671118).

Tartuffe. Peter Hall directs Molière's comedy, in a new translation by Ranjit Bolt. With Felicity Kendal, Paul Eddington & John Sessions. Opens Oct 22. Playhouse.

Troilus & Cressida. Norman Rodway's Pandarus never misses an innuendo & infuses a good deal of coarse humour into this bitter saga of the disappointments of love & the disillusion of war, strongly directed by Sam Mendes. *The Pit, Barbican*.

When She Danced. Vanessa Redgrave plays Isadora Duncan in Martin Sherman's play about the celebrated dancer's life in Paris. Until Dec 21. *Globe, Shaftesbury Ave, W1* (071-4945065).

Waiting for Godot. Television comedy actors Adrian Edmonson & Rik Mayall play Samuel Beckett's famous tramps. From Sept 24. *Queen's, Shaftesbury Ave, W1* (071-4945040).

The White Devil. John Webster's tragedy of multiple murders & other horrors is made more relentless, but less moving, by a sepulchral set & overloaded production (both by Philip Prowse). *Olivier, National Theatre*.

A Woman Of No Importance. Oscar Wilde's comedy, with John Carlisle as Lord Illingworth & Carol Royle as Mrs Arbuthnot. Directed & designed by Philip Prowse. Oct 2-Nov 30. *Barbican Theatre*.

RECOMMENDED LONGRUNNERS

Aspects of Love, Prince of Wales (071-839 5972); **Blood Brothers, Albery** (071-867 1115, cc 071-867 1111); **Buddy, Victoria Palace** (071-834 1317); **Cats, New London** (071-405 0072); **Me & My Girl, Adelphi** (071-836 7611); **Les Misérables, Palace** (071-434 0909); **Miss Saigon, Theatre Royal, Drury Lane** (071-836 8108); **The Mousetrap, St Martin's** (071-836 1443); **The Phantom of the Opera, Her Majesty's** (071-839 2244); **Return to the Forbidden Planet, Cambridge** (071-379 5299); **Run for Your Wife! Duchess** (071-836 8243); **Starlight Express, Apollo Victoria** (071-828 8665); **The Woman in Black, Fortune** (071-836 2238).

OUT OF TOWN

RSC season at Stratford. At the Royal Shakespeare Theatre: *Henry IV, Part I; Henry IV, Part II*: Adrian Noble directs Robert Stephens as Falstaff and Michael Maloney as Prince Hal. *Twelfth Night*, directed by Griff Rhys Jones. *Romeo & Juliet*, with Michael Maloney & Clare Holman as the young lovers. At the Swan Theatre: *The Virtuoso*, Thomas Shadwell's 1676 comedy, with Freddie Jones. *The Two Gentlemen of Verona*, David Thacker directs Richard Bonnevill as Valentine & Barry Lynch as Proteus. *'Tis Pity She's a Whore*, with Saskia Reeves as Annabella. *The Alchemist*, with David Bradley as Subtle in Ben Jonson's play. At The Other Place: *Measure for Measure*, directed by Trevor Nunn, opens Sept 18. *The Blue Angel*, Pam Gems's adaptation of Heinrich Mann's novel about a 1920s Hamburg cabaret singer, with Kelly Hunter as Lola, until Oct 19. *Royal Shakespeare Theatre, Stratford-upon-Avon, Warwick CV37 6BB* (0789295623).

CINEMA

Highly recommended films this autumn are: *Prospero's Books* a textually-faithful version of *The Tempest*, from iconoclastic director Peter Greenaway, with John Gielgud as Prospero; *Let Him Have It*, a gritty, well-researched look at the 1952 Craig-Bentley murder case; *Truly, Madly, Deeply*, a romantic drama which has a supernatural element, with Juliet Stevenson & Alan Rickman; and *Alice*, Woody Allen's solid meditation on the insecurities of a wealthy New Yorker (Mia Farrow), enlivened by some coruscating one-liners.

The following are some of the most interesting films showing in & around London.

Alice (12). Woody Allen marshals another fine cast for this bitter-sweet comedy about a Manhattan housewife (Mia Farrow) searching for meaning in her life.

Backdraft (15). Spectacular fire-fighting saga, with Kurt Russell & William Baldwin as macho Chicago fireman brothers trying to settle personal differences during an arson investigation. With Robert De Niro, Donald Sutherland & Scott Glenn.

Close my Eyes (18). Clive Owen & Saskia Reeves play brother & sister in Stephen Poliakoff's mature but controversial exploration of incest. Both parties enter a passionate affair & close their eyes to the consequences. Opens Sept 6.

Doc Hollywood. Michael Caton-Jones directs Michael J. Fox & Bridget Fonda in a romance about a young doctor's journey west to become a Beverly Hills plastic surgeon. Opens Oct 18.

Dying Young (15). Julia Roberts as a beautiful working-class woman who befriends a wealthy young man, played by Campbell Scott, who is suffering from a debilitating illness. Directed by Joel Schumacher.

Everybody's Fine (12). Giuseppe Tornatore, who made *Cinema Paradiso*, directs Marcello Mastroianni in this story of an old man's journey through Italy.

Jacob's Ladder (18). Sporadically chilling supernatural thriller from Adrian Lyne, with Tim Robbins as a Vietnam veteran who starts to see demons: is he going mad, or going to hell? The story loses its way, despite a clever biblical sub-text and excellent shock-effects. Opens Sept 27.

Let Him Have It (15). Newcomers Christopher Eccleston & Paul Reynolds star as Derek Bentley & Chris Craig in the story of the controversial 1952 murder case. Arrested after the death of a policeman, Bentley, 19, went to the gallows; Craig, 16, who had actually fired the fatal shot, was too young to be executed. Directed by Peter Medak, with Tom Courtenay & Eileen Atkins as Bentley's parents. Opens Oct 4.

Life Stinks (12). Mel Brooks directs himself as a greedy millionaire who finds that his life goes from riches to rags. Opens Sept 20.

Meeting Venus (12). David Puttnam produces Istvan Szabo's film about the conflicts of democracy & art, centring on the chaos, confusion & romantic intrigue surrounding the staging of a major opera production. With Glenn Close & Niels Arestrup. Opens Sept 27.

Oscar (PG). Sylvester Stallone as a mafia hood trying to go straight in John Landis's lamentably weak farce. Opens Sept 6.

Prospero's Books (15). Peter Greenaway's version of *The Tempest*, with John Gielgud as Prospero, Michael Clark as Caliban & Isabelle Pasco as Miranda.

Recollections of the Yellow House (18). Anarchic comedy from Portugal about a lusty middle-aged man's attempts to seduce his landlady's daughter.

Regarding Henry (12). Harrison Ford & Mike Nichols, respectively star & director of *Working Girl*, reunite



screen. Harrison Ford & Annette Bening in *Regarding Henry*. The Royal Opera presents Wagner's *Ring*. Glyndebourne Touring Opera stages *Così fan tutte*.

for a sentimental comedy about a hard business man who suffers severe amnesia after an accident & ends up hating the man he once was. Opens Sept 13.

Return to the Blue Lagoon (12). Sequel to the 1980 remake about two desert island castaways; with Milla Jovovich & Brian Krause. Directed by William A. Graham.

Rhapsody in August. New film from Akira Kurosawa, featuring Richard Gere. Opens Sept 27.

Robin Hood: Prince of Thieves (PG). Kevin Costner plays the merry outlaw with a penchant for redistributing wealth. Big-budget Hollywood treatment with plenty of action.

Rock-a-Doodle (U). An animated adventure about a cockerel whose crowing makes the sun rise. When he is banished by an evil duke his animal friends unite to get him back.

The Rocketeer (PG). Disney's \$30-million live-action spectacular concerns a rocket-propelled man (Bill Campbell) & his battle with Nazi spies in 1938 Los Angeles. Ideal action hokum for the kids. With Jennifer Connelly & Timothy Dalton.

Soapdish (12). Comedy about the off-screen lives of the cast & crew of a long-running American TV soap opera. With Whoopi Goldberg, Sally Field & Kevin Kline.

Spartacus (PG). A youthful Kirk Douglas leads the slaves in revolt against their Roman masters in this 1960 Stanley Kubrick epic in a new print with restored footage. With Laurence Olivier & Charles Laughton, & a memorable score by Alex North. Opens Oct 25.

Stepping Out (PG). Hollywood's version of Richard Harris's West End comedy hit about a tap-dance class. with Liza Minnelli, Julie Walters & Shelley Winters. Opens Sept 20.

Thelma & Louise (15). Ridley Scott directs Susan Sarandon & Geena Davis as two women, bored with their law-abiding lives, who decide to rob a grocer's shop & "hit the road". Vastly entertaining female buddy movie.

True Identity (15). Lenny Henry as an actor who disguises himself as a Caucasian to escape from the mob. Opens Sept 13.

Truly, Madly, Deeply (PG). Juliet Stevenson, living in a dilapidated & rodent-infested flat in north London, grieves after the death of her lover (Alan Rickman), until he returns in ghostly form. Superb performances make the special effects unnecessary in writer Anthony Minghella's impressive directorial debut.

Uranus (15). A controversial thriller set in a small French town at the end of the Second World War, when Gaulists, Communists & former supporters of the pro-German Vichy regime vie for power. With Gérard Depardieu & Philippe Noiret. Opens Oct 11.

Where Angels Fear to Tread (PG). E. M. Forster's tragi-comedy about the misjudged marriage between a widow & an Italian 12 years her junior, & subsequent wrangles over custody of their baby when she dies. Directed with period style by Charles Sturridge. With Helen Mirren, Rupert Graves, Helena Bonham-Carter & Judy Davis.

FILM FESTIVALS

The Power of the Image. A celebration of Japanese films made in the 1960s & 70s, using the ultra wide-screen Scope process. Until Oct 13. *National Film Theatre, South Bank, SE1 (071-928 3535)*.

Japanese Film Festival. Films by 50 Japanese directors from the silent era to the present. Sept 19-Nov 3. *Barbican Cinema 2, Barbican, EC2 (071-638 8891)*.

Jewish Film Festival. The seventh year of this imaginatively programmed event. Oct 8-27. *NFT*.

Children's London Film Festival. The line-up extends to films from Iran, Indonesia & the Soviet Union as well as English-speaking countries. Oct 19-27. *NFT*.

London Film Festival. Advisable to book now. Nov 6-21. *Various venues*. Details from *NFT*.

OPERA

The opening of the 1991/92 season at the Royal Opera House brings two complete cycles of Wagner's *Ring*, conducted by Bernard Haitink, & the return of Meyerbeer's grand opera *Les Huguenots*, the work which inaugurated the present theatre in 1858; Welsh National Opera presents a new production of *Idomeneo*, conducted by Charles Mackerras; Glyndebourne Touring Opera unveils a new staging of *La Bohème*.

ENGLISH NATIONAL OPERA

London Coliseum, St Martin's Lane, WC2 (071-836 3161, cc 071-240 5258).

Billy Budd. David Atherton conducts Tim Albery's powerful production, with Peter Coleman-Wright as Billy, Philip Langridge as Captain Vere, Richard Van Allan as Claggart. Sept 5, 7, 10, 13, 17, 20, 24, 26, Oct 3.

Werther. Arthur Davies repeats his memorable portrayal of the tortured hero in Keith Warner's austere "black box" production, with Anne-Marie Owens as Charlotte. Sept 6, 12, 16, 19.

La Bohème. Vivian Tierney sings Mimi & Joseph Evans makes his house début as Rodolfo. Guido Ajmone-Marsan conducts. Cast changes from Oct 15. Sept 11, 14, 18, 21, 25, 27, Oct 1, 4, 7, 10, 12, 15, 18, 23, 25, 29, Nov 1.

The Mikado. Imperial Japan is transferred to the palm court of an English grand hotel. Cast includes Richard Suart as Ko-Ko, Bonaventura Bottone as Nanki-Poo, Anne Collins as Katisha, with changes during the run. Sept 28, 30, Oct 2, 5 (m&e), 8, 9, 11, 16, 17, 19, 24, 26 (m&e), 31.

ROYAL OPERA

Covent Garden, WC2 (071-240 1066).

Rigoletto. Season opens with Nuria Espert's production. Leo Nucci, Matteo Manuguerra & Piero Cappuccilli alternate in the title role. Sept 7, 10, 17, 24, 28, Oct 1, 9, 12, 15, 19, 22.

Das Rheingold. New production of the prologue completes Götz Fried-

rich's *Ring* cycle, to be conducted complete by Bernard Haitink. James Morris & John Tomlinson share the role of Wotan, with Ekkehard Wlaschiha as Alberich, Helga Dernesch as Fricka, Kenneth Riegel as Loge. Sept 16, 21, Oct 5, 10.

Die Walküre. Gwyneth Jones sings Brünnhilde, with Poul Elming as Siegmund, John Tomlinson as Hunding, James Morris as Wotan. Sept 23, Oct 11.

Siegfried. René Kollo as Siegfried, with Alexander Oliver/John Dobson as Mime, James Morris/John Tomlinson as the Wanderer. Sept 30, Oct 14.

Götterdämmerung. With Donald Maxwell as Gunther, John Tomlinson as Hagen. Oct 8, 17.

OUT OF TOWN

GLYNDEBOURNE TOURING OPERA
Glyndebourne, E Sussex (0273 541111).

La Bohème. New production mounted for GTO by Aidan Lang, & conducted by Ivor Bolton. Anne Dawson sings Mimi, David Maxwell Anderson & Bonaventura Bottone share Rodolfo. Oct 12, 17, 21, 25.

Così fan tutte. Trevor Nunn's production from this summer's festival, which sets the action on an Edwardian cruise liner, designed by Maria Bjørnson. Claudio Desderi conducts. Oct 16, 18, 22, 24.

Jenůfa. Janáček's searing drama in one of the festival's most powerful & moving productions. Directed by Nikolaus Lehnhoff. Susan Bullock sings the title role with Susan Bickley as the Kostelníčka. Oct 19, 23, 26.

WELSH NATIONAL OPERA

Idomeneo. **Die Fledermaus**. **Rigoletto**.

New Theatre, Cardiff (0222 394844). Sept 18-Oct 5. *Empire, Liverpool (051-709 1555)*, Oct 8-12. *Hippodrome, Birmingham (021-622 7486)*, Oct 15-19. *Grand Theatre, Swansea (0792 475715)*, Oct 23-26.

*"We're looking for somewhere luxurious but out of the ordinary,
where in the world should we stay?"*



MOUNT NELSON HOTEL, CAPE TOWN, SOUTH AFRICA.

This famous building stands in its exotic gardens near Table Mountain and the city centre.



COPACABANA PALACE, RIO DE JANEIRO, BRAZIL.

*Facing one of the most famous beaches in the world, this fabulous Mediterranean-style building has been
the meeting place of Kings, Princes and Presidents for decades.*

*For further information and brochures please telephone
(071) 928 6000 in the UK or (800) 237 1236 in the USA.*



ORIENT-EXPRESS HOTELS



Rambert Dance Company in *Four Elements*. Allegri String Quartet & Frans Brüggen pay homage to Mozart in various South Bank concerts.

DANCE

Visitors to London this autumn include both classical & modern dance companies from Moscow, Israel, France & Leeds. Rambert Dance Company presents two programmes as part of Dance Umbrella—a feast of contemporary dance from all over the world. The Royal Ballet season begins with Bintley's full-length ballet *Cyrano*.

Birmingham Royal Ballet. Season opens with *Hobson's Choice*, Oct 22, 23, 28, 29, Nov 2 (m&e). Triple bill: *Petrushka*, *Choreartium*, *Divertimento No 15*, Oct 25, 26, (m&e). Quadruple bill: *Les Sylphides*, *The Burrow*, *Le Corsaire grand pas de deux*, *Five Tangos*, Oct 31, Nov 1. *Hippodrome*, Birmingham (021-622 7486).

Dance Umbrella 91. London's annual international festival of contemporary dance welcomes companies from Tokyo, New York, France, Holland & New Zealand. Oct 6-Nov 16. *Various venues in London*. Information: 081-741 4040.

Compagnie Philippe Genty. In *Driftings*, Philippe Genty, French master of illusion, presents a surreal evening's entertainment utilising dance, mime & puppetry, choreographed by Mary Underwood. Sept 24-Oct 5. *Sadler's Wells, Rosebery Ave, EC1* (071-278 8916).

The Hothouse. New works featuring a diversity of styles from both emerging & established choreographers. Sept 21, 22. *Purcell Room, South Bank Centre, SE1* (071-928 8800).

Israel Ballet. First UK visit of a company comprising dancers from many countries, bringing a programme of short ballets including *Les Sylphides*, *Giselle* Act II, *Serenade*. Oct 19, 20. *Royal Theatre, Kingsway, WC2* (071-831 0660).

London City Ballet. UK tour with new production of *Romeo & Juliet*, choreographed by Ben Stevenson, designed by David Walker. Oct 3-6.

Triple bill: *Dances from Napoli*, *Othello*, *Nutcracker Suite*. Oct 1, 2. *Ashcroft Theatre, Croydon* (081-688 9291).

Moscow City Ballet. 70-strong company making a nationwide tour of Britain, with guest stars from the Bolshoi & Kirov Ballets. *Sleeping Beauty*, Sept 9-12, 20, 21 (m&e); *Swan Lake*, Sept 13, 14 (m&e), 16; *Giselle*, Sept 17, 18; Triple bill: *Carmen Suite*, *Anna Karenina*, *Romeo & Juliet*, Sept 19. *Sadler's Wells*.

Phoenix Dance Company. Formed 10 years ago in Leeds, they bring a mixed bill including *Heavy Metal* by Neville Campbell, *Subject of a City* by Pamela Johnson, *Sacred Space* by Philip Taylor & a new work by Tom Jobe. Oct 8-12. *Sadler's Wells*.

Rambert Dance Company. Part of Dance Umbrella. Programme 1: *Four Elements*, by American choreographer Lucinda Childs; new work by Laurie Booth, *Roughcut* by Richard Alston. Oct 22-24. Programme 2: *Signature*, by Siobhan Davies (new to London); *Plain Song*, also by Davies; *Roughcut*. Oct 25, 26 (m&e). *Royal Theatre*.

Royal Ballet. *Cyrano*, based on Rostand's play, with choreography by David Bintley to music by Wilfred Josephs. Oct 23, 25, 26. Quadruple bill: *Les Sylphides*, choreographed by Michel Fokine to music by Chopin; *Afternoon of a Faun*, Jerome Robbins's interpretation of Nijinsky's Greek theme, with music by Debussy; *Thais pas de deux*, choreographed by Frederick Ashton; *Winter Dreams*, Kenneth MacMillan's narrative ballet, based loosely on Chekhov's *Three Sisters*. Oct 30, 31. *Royal Opera House, Covent Garden, WC2* (071-240 1066/1911).

Sankai Juku. Japanese group inspired by ritualistic Butoh dance tradition. Oct 22-Nov 2. *Sadler's Wells*.

Siobhan Davies Dance Company. *Different Trains*, to music by Steve Reich, & a new work in which Davies renews a partnership with American writer Gretel Ehrlich & British composer John-Marc Gowans. Live music by the Smith Quartet. Sept 25-27. *Queen Elizabeth Hall, South Bank Centre*.

MUSIC

At the Barbican the Czech Philharmonic celebrates the 150th anniversary of Dvořák's birth; the English Chamber Orchestra continues its Mozart 200 series; & Alfred Brendel plays Beethoven's five Piano Concertos with the CBSO under Simon Rattle. At the South Bank the Philharmonia performs the Verdi Requiem under Giulini & a Stravinsky series under Esa-Pekka Salonen; the Japan Festival brings to London the Saito Kinen Orchestra, which unites Japan's finest musicians once a year. Plus the high jinks of the last night of the Proms, this year under the control of Andrew Davis.

ALBERT HALL
Kensington Gore, SW7 (071-823 9998). 97th season of Henry Wood Promenade Concerts, until Sept 14.

BBC Symphony Orchestra & Chorus. Andrew Davis conducts Tippett's *Byzantium* & Ravel's ballet suite *Daphnis & Chloë*. Sept 6, 7.30pm.

Boston Symphony Orchestra. Seiji Ozawa conducts Beethoven's Symphony No 8 & Berlioz's *Symphonie fantastique*. Sept 7, 8pm.

Dresden Staatskapelle. Colin Davis conducts Mozart's Symphony No 31 (Paris), Schubert's Symphony No 6, Dvořák's Symphony No 7, Sept 8, 8pm; Mendelssohn's overture *The Hebrides*, Beethoven's Symphony No 4, Reger's *Variations & Fugue* on a theme of Hiller, Sept 9, 7.30pm.

BBC Symphony Orchestra, Chorus & Singers. Andrew Davis conducts the last night, which includes the Immolation scene from Wagner's *Götterdämmerung*, sung by Gwyneth Jones, Borodin's *Polovtsian Dances* & the traditional patriotic works to conclude. Sept 14, 7.30pm.

BARBICAN HALL
EC2 (071-638 8891).

London Symphony Orchestra

pays tribute to Leonard Bernstein in three concerts, conducted by Michael Tilson Thomas, each including one work by the composer with works by Tavener & Beethoven. Sept 19, 7.45pm; Strauss & Brahms, Sept 26, 7.45pm; Debussy, Sept 29, 7.30pm.

Czech Philharmonic Orchestra gives three Dvořák concerts, conducted by Jiří Belohlávek & Libor Pesek, with Lynn Harrell, cello, Garriick Ohlsson, piano, & Miriam Fried, violin. Sept 24, 25, 27, 7.45pm.

English Chamber Orchestra launch the second part of their Mozart 200 series from the years 1782-86. Sept 28, Oct 2, 9, 19, 30, 7.45pm.

London Symphony Orchestra. Michael Tilson Thomas conducts a Discovery Concert in which he explores Beethoven's Symphony No 3 (*Eroica*). Oct 6, 7.30pm.

The Takemitsu Signature. Concerts, films, talks & workshops devoted to the contemporary Japanese composer who relates his work to Japanese scroll paintings, haiku verse forms & Japanese gardens. Oct 10-13.

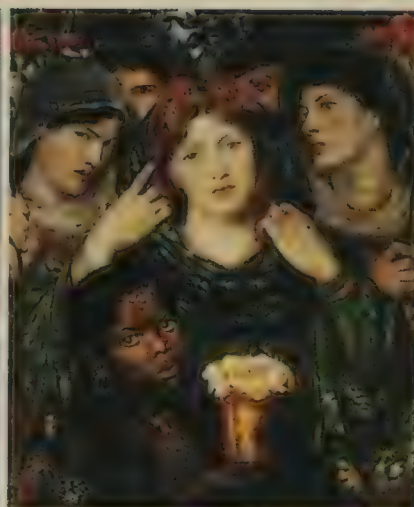
City of Birmingham Symphony Orchestra. Simon Rattle conducts three concerts in the course of which Alfred Brendel plays Beethoven's Piano Concertos Nos 1-5; also works by Schoenberg, Mozart, Turnage, Henze. Oct 18, 25, Nov 1, 7.15pm.

London Symphony Orchestra. Colin Davis conducts Martin's *Petite Symphonie Concertante*, Berlioz's *Nuits d'été* & Walton's Symphony No 1. Oct 24, 7.45pm.

Orchestre de la Suisse Romande. Armin Jordan conducts Beethoven's Piano Concerto No 4, with Radu Lupu, & Stravinsky's *Rite of Spring*. Oct 29, 7.45pm.

FESTIVAL HALL
South Bank Centre, SE1 (071-928 8800).

Orchestra of the 18th Century, Orchestra of the Age of Enlightenment, under Frans Brüggen, play works by Mozart, including Symphonies Nos 34 & 40, & arias from *Lenozze di Figaro* sung by Arleen Auger, soprano. Sept 8, 7.30pm.



Yuzuko Horigome at the Festival Hall. Toulouse-Lautrec at the Hayward. The Queen's pictures at the National Gallery. Aesthetic dialogue at the Barbican.

Orchestre Révolutionnaire et Romantique. John Eliot Gardiner conducts Boieldieu, Cherubini, Méhul & Berlioz's *Symphonic Fantastique*. Sept 15, 7.30pm.

Saito Kinen Orchestra. Seiji Ozawa conducts Takemitsu's *Requiem* for Strings & Brahms's *Symphonies* Nos 3 & 2. Sept 16, 7.30pm.

Royal Philharmonic Orchestra. André Previn is conductor & pianist in a programme which includes Mozart's *Piano Concerto K 491* & Beethoven's *Symphony No 7*, Sept 19; he conducts Strauss's *Don Quixote*, with Andrew Williams, viola, & Mats Lidström, cello, & Brahms's *Symphony No 4*, Sept 21; 7.30pm.

London Philharmonic. Klaus Tennstedt conducts two programmes based on Beethoven's *Symphony No 3* (*Eroica*): with Mahler's *Lieder eines fahrenden Gesellen*, sung by Olaf Baer, baritone, Sept 26; with Beethoven's *Triple Concerto*, Oct 3; 7.30pm.

Artur Pizarro, piano. Haydn, Beethoven, Debussy, Prokofiev. Sept 29, 3.45pm.

Philharmonia. Esa-Pekka Salonen conducts a three-concert Stravinsky series, coupling the three ballet scores he wrote for the *Ballets Russes* with Debussy's three orchestral *Images*, which were written during the same period, & concertos for cello, viola & violin by Shostakovich, Bartók & Sibelius. Sept 30, Oct 2 & 8, 7.30pm.

Philharmonia & Chorus. Carlo Maria Giulini makes a rare appearance in London to conduct Verdi's *Requiem*. Oct 6, 7.30pm.

Tokyo Symphony Orchestra. As part of the Japan Festival, Kazuyoshi Akiyama conducts Beethoven's *Violin Concerto*, with Yuzuko Horigome, & Tchaikovsky's *Symphony No 4*, also the first London performance of Akira Miyoshi's *Litania pour Fuji*. Oct 12, 7.30pm.

London Philharmonic. Mariss Jansons conducts two programmes: Weber's overture to *Euryanthe*, Wagner's *Wesendonk Lieder*, with Jard van Nes, Berlioz's *Symphonic*

Fantastique, Oct 13; Sibelius's *Symphony No 1*, Bruch's *Violin Concerto No 1*, with Mayumi Fujikawa, & Respighi's *Feste romane*, Oct 16; 7.30pm.

Shura Cherkassky 80th birthday concert. The distinguished pianist plays Bach/Busoni, Schumann, Stravinsky, Chopin, Hofmann, Tchaikovsky/Pabst's paraphrase of *Eugene Onegin*. Oct 13, 3.15pm.

Royal Philharmonic Orchestra. Vladimir Ashkenazy conducts three programmes: Mendelssohn, Elgar, Strauss, Oct 17; Britten, Mahler, Oct 27; Mendelssohn, Mozart, Brahms, Oct 31; 7.30pm.

Academy of St Martin-in-the-Fields. Neville Marriner conducts Elgar's *Cello Concerto*, with Lynn Harrell, Tchaikovsky's *Variations on a Rococo Theme*, Schumann's *Symphony No 4*. Oct 24, 7.30pm.

Maurizio Pollini, piano. Chopin, Debussy, Stravinsky. Oct 25, 7.30pm.

Philharmonia. Elgar Howarth conducts Satie, Ligeti, Janáček. Oct 26, 7.30pm.

QUEEN ELIZABETH HALL
South Bank Centre, SE1 (071-9288800).

Mozart Now. Frans Brüggen conducts the Orchestra of the 18th Century in three Mozart programmes, including two inspired by concerts given by the composer in Leipzig, 1789, & Frankfurt, 1790. Sept 5, 6, 7, 7.45pm.

Olaf Baer, baritone, **Geoffrey Parsons**, piano. *Schwanengesang* & *Lieder* to poems by Seidl. Sept 15, 7.45pm.

Peter Katin, piano. Schumann, Schubert, Chopin, Rachmaninov. Oct 11, 7.45pm.

Rafael Orozco, piano. Liszt, Chopin, Albéniz. Oct 20, 3pm.

PURCELL ROOM
South Bank Centre, SE1 (071-9288800).

Nash Ensemble 20th-century music series conducted by Lionel Friend. Sept 16, 19, 24, 26, 8pm.

Allegri String Quartet, James Campbell, clarinet, perform James MacMillan's *Tuireadh*, the first of three commissioned quintets inspired by Mozart's works. Oct 2, 8pm.

EXHIBITIONS

Japanese culture is the theme of exhibitions at the Barbican Art Gallery from Oct 17 & Kamakura sculpture at the British Museum from Sept 18; the National Gallery holds its first show in the newly-built Sainsbury Wing, comprising 100 of the Queen's pictures, from Oct 2; the Hayward Gallery mounts the largest exhibition for 30 years of works by Henri de Toulouse-Lautrec from Oct 10; the Royal Academy holds a review of Pop Art from the 1950s and 60s from Sept 13.

BANKSIDE GALLERY
48 Hopton St, SE1 (071-9287521)

314th Exhibition of the Royal Watercolour Society. New works by members, most for sale. Oct 4-Nov 3. Tues 10am-8pm, Wed-Sat 10am-5pm, Sun 1-5pm. £1.50, concessions 75p

BARBICAN ART GALLERY
Barbican Centre, EC2 (071-6384141).

Beyond Japan: a photo theatre. Work by leading figures in Japanese photography from 1945 to the present. Until Sept 22.

Japan & Britain: an aesthetic dialogue 1850-1930. Key developments in the art of both countries, showing the influence one had on the other. Oct 17-Jan 12, 1992.

Mon-Sat 10am-6.45pm, Tues until 5.45pm, Sun noon-6.45pm. £4, concessions & all on Thurs after 5pm £2.

BRITISH LIBRARY
British Museum, Great Russell St, WC1 (071-3237111).

Mozart: Prodigy of Nature. Bicentenary exhibition includes Mozart's music manuscripts & thematic catalogue. Until Jan 12, 1992. Mon-Sat 10am-5pm, Sun 2.30-6pm.

BRITISH MUSEUM
Great Russell St, WC1 (071-6361555).

Kamakura: the Renaissance of Japanese Sculpture 1185-1333. Monumental wooden sculptures by

12th-century masters Unkei & Kaikei & others, on show for the first time in Britain. Sept 18-Nov 24. Mon-Sat 10am-5pm, Sun 2.30-6pm.

BRUTON STREET GALLERY
28 Bruton St, W1 (071-4999747).

Into Europe. Contemporary painting & sculpture from Italy, France & Britain. Sept 6-Oct 30. Mon-Fri 10am-6pm, Sat 10am-2pm.

CATTO GALLERY
100 Heath St, Hampstead, NW3 (071-4356660).

Edward Piper. Major retrospective of collages, drawings, prints & watercolours for an artist known for his nudes & landscapes. Sept 11-22. Mon-Sat 10am-6pm, Sun 2.30-6pm.

COURTAULD INSTITUTE
Somerset House, Strand, WC2 (071-8732526).

French Drawings. Artists from the 16th to 19th centuries include Watteau, Fragonard, Oudry & Delacroix. Until Oct 16. Mon-Sat 10am-6pm. (Sept 10, 17, 24 until 8pm). Sun 2-6pm. £3, concessions £1.50.

CRAFTS COUNCIL
44a Pentonville Rd, N1 (071-2787700).

Beyond the Dovetail: Craft, Skill and Imagination. First exhibition in the Council's new premises shows that imagination is as important to crafts as technique. Sept 19-Nov 10. Tues-Sat 11am-6pm, Sun 2-6pm.

FESTIVAL HALL
South Bank Centre, SE1 (071-9280906).

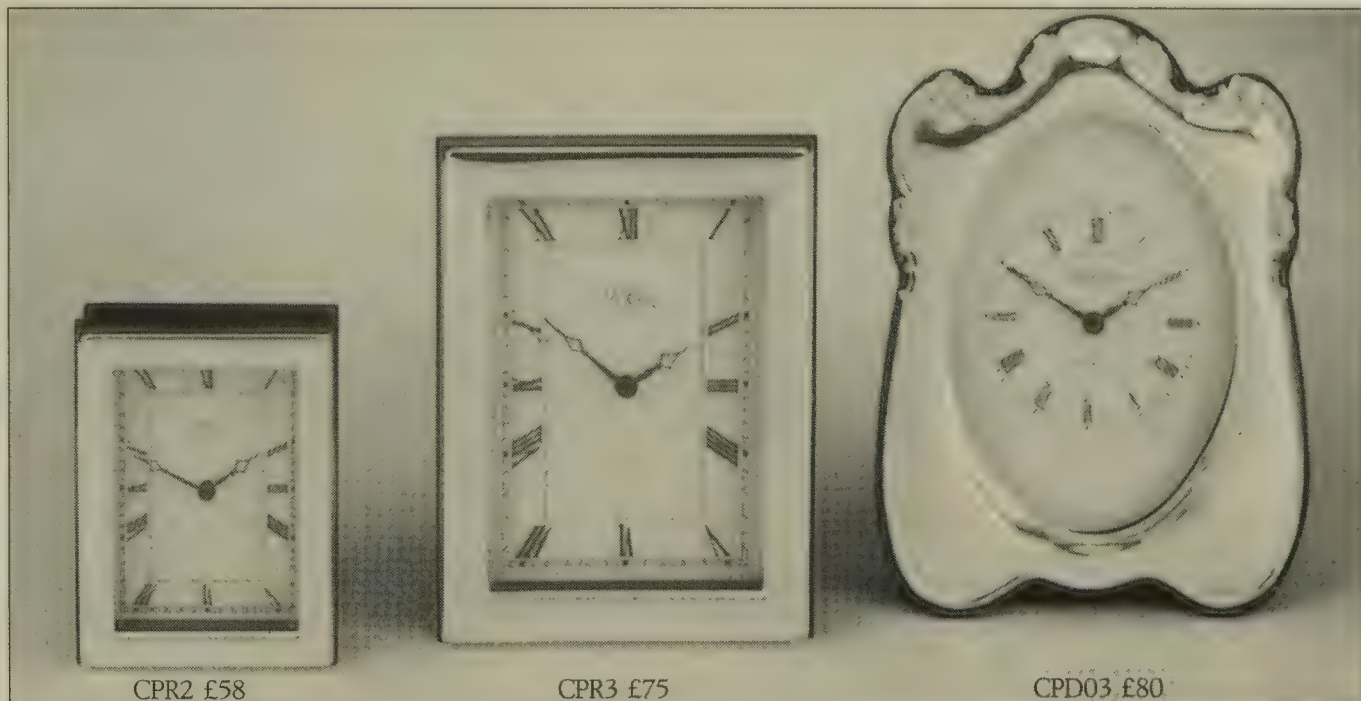
Festival of Britain—40 Years On. The brave new world of yellow plastic plant-holders, style-setting mugs & Festival memorabilia together with architectural drawings of the Skylon & other futuristic buildings. Sept 6-Oct 6. Daily 10am-10pm.

HAYWARD GALLERY
South Bank Centre, SE1 (071-9283144).

Toulouse-Lautrec. The most comprehensive exhibition of the French artist's work for 30 years. Oct 10-Jan 19, 1992.

Shiko Munakata, 1903-75. First major exhibition in Britain of woodblock prints made by this Japanese

Quartz Movement Clocks in Sterling Silver Frames



Silversmiths & Jewellers

28 Conduit Street London W1R 9TA Telephone 071-629 4289 Fax 071-493 5879
Further details and our free brochure available on request. Price includes postage and insurance anywhere.



**The Armed Forces
put their lives
on the line for you.
Please put your name
on it for them.**

SSAFA is a worldwide independent voluntary organisation. Our role is to help, advise and comfort Service and ex-Service men and women and their families.

Through our network of branches in the U.K. our army of 5,000 volunteers last year gave practical help to over 65,000 families.

As well as disbursing millions of pounds from various civilian and Service charitable organisations.

Such an operation naturally costs money. The bulk of which comes from charitable contributions like deeds of covenant and donations. Which is where you come in.

Making a donation entitles you to become a Friend of SSAFA and to receive a quarterly magazine to keep you up to date with our activities.

But don't send any money now, just fill in the coupon to receive more information. Then decide if you want to help us keep up the good work.

MR/MRS/MISS/RANK

NAME

ADDRESS

TEL

SEND TO: SSAFA ROOM 40,
19 QUEEN ELIZABETH STREET, LONDON SE1 2LP.



TO THE MANOR BORN.



A meticulously restored, elegant English country house in Hertfordshire, with stunningly appointed suites and bedrooms charmingly decorated in the grand manner.

Set in 200 acres of landscaped, private grounds, with a championship golf course, squash and tennis courts, a magnificent indoor pool and a health and beauty spa.

As well as dining under the guidance of the maestro, Albert Roux.

Although it sounds like you would have to be born to it, our short breaks start from only £80 per person including dinner and you can arrive on any day.



HANBURY MANOR

Thundridge, Near Ware, Hertfordshire SG12 0SD. Tel 0920 487722. Fax 0920 487692.

Utell International

Small Luxury Hotels of the World.

NOT JUST A RESORT - A ROCKRESORT

THE MEDICI GALLERIES

7 Grafton Street, Bond Street, W1

Telephone 071-629 5675



Exhibition of Recent Paintings by

BARRIE ST CLAIR McBRIDE

4th – 17th October

Monday to Friday 9 – 5.30

Full details available from the Gallery

KER&DOWNEY



The finest safaris in Botswana and Tanzania

BOTSWANA

We have 2000 square miles of private concessions in the beautiful, unspoilt Okavango Delta where our camps have been sited to let you see the extraordinary variety of wildlife in its natural habitat. This is an experience not to be missed.

TANZANIA

The contrasting landscapes and wide range of animals and birds make Tanzania a unique country to visit. The Serengeti Plains and the Ngorongoro Crater sustain the greatest concentration of wildlife in the world. This is Africa at its best.

Please write or telephone for the appropriate colour brochure

KER&DOWNEY

14 Old Bond Street, London W1X 3DB.
Telephone 071 629 2044

NEAR TO HOME

We have a new home – a generous gift which will help us to look after more elderly people. It is a happy place – a real Friends of the Elderly home from home.

Please help us to provide for the many aspects of care and attention so important to the old and frail. Many of us lead longer, contented lives today but for some there is an unacceptable price to pay in loneliness and need.

We have been looking after the elderly since 1905 and now have twelve residential homes. Here men and women from professional backgrounds find security and freedom, for the rest of their lives, with nursing care when needed. Friends of the Elderly also give financial help to old people from all backgrounds who wish to stay in their own homes.

We all face old age, one way or another. Ours is a cause very near to home. Please be a Friend and make a covenant or remember us in your will.

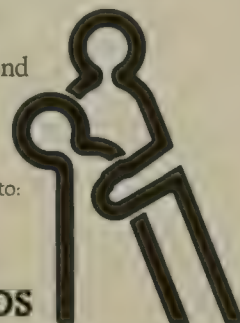
Write today with a donation and enquiry to:

The General Secretary,
Friends of the Elderly (Dept. ILN),
42 Ebury Street,
LONDON SW1W 0LZ.

**FRIENDS
OF THE ELDERLY**

Registered charity number: 226064

and Gentlefolk's help





Pop Art at the Royal Academy. Anthony Caro's sculptures at the Tate. Kenneth Branagh as Henry V at the opening event of Salisbury Festival.

artist & admirer of the work of Toulouse-Lautrec. Oct 10-Nov 24. Daily 10am-6pm, Tues, Wed until 8pm. £5, concessions £3.50; advance booking with guaranteed times, £5.50 & £4 (071-928 8800).

MEDICI GALLERY

Grafton St, W1 (071-629 5675)

Barrie StClair McBride: The Social Scene of 91. Oct 4-17. Mon-Fri 9am-5.30pm.

MUSEUM OF THE MOVING IMAGE

South Bank, SE1 (071-928 3535).

Behind the Sofa. BBC Television's *Dr Who*. Until winter. Daily 10am-6pm. £4.95, students £4.20, OAPs & children £3.50.

NATIONAL GALLERY

Trafalgar Sq, WC2 (071-839 3321).

Sainsbury Wing;

The Queen's Pictures: Royal Collectors Through the Centuries. A hundred paintings from royal palaces across the country form the first major exhibition in the gallery's newest setting. Oct 2-Jan 19, 1992. Admission charge to be determined. Mon-Sat 10am-6pm, Sun 2-6pm.

NATIONAL MARITIME MUSEUM

Romney Rd, Greenwich, SE10 (081-858 4422).

Henry VIII at Greenwich. Tudor treasures marking the period that the king spent at the now demolished Palace of Placentia. Until Sept 29. Mon-Sat 10am-6pm, Sun noon-6pm. £3.25, concessions £2.25.

NATIONAL PORTRAIT GALLERY

St Martin's Pl, WC2 (071-306 0055).

Michael Faraday, 1791-1867. Portraits, manuscripts & original scientific apparatus associated with the great Victorian scientist. Sept 13-Jan 18, 1992. Mon-Fri 10am-5pm, Sat 10am-6pm, Sun 2-6pm.

ROYAL ACADEMY

Piccadilly, W1 (071-439 7438).

The Pop Art Show. Warhol's, Lichtenstein's & Oldenburg's icons of the 50s & 60s, alongside the work of Hockney, Hamilton, Blake & others. Sept 13-Dec 15. Daily 10am-6pm. £5, concessions £3.40.

SCIENCE MUSEUM

Exhibition Rd, SW7 (071-938 8000).

Michael Faraday & the Modern World. The bicentenary of the father of electricity. Until Dec 31.

Robotics Japan. Sword-wielding, golfing, portrait-painting & wall-climbing are among the accomplishments of modern robots. Sept 17-Oct 31.

Mon-Sat 10am-6pm, Sun 11am-6pm. £3.50, OAPs £2, students, children & unemployed £1.75. Free daily after 4.30pm.

SMITH'S GALLERY

23 Neal St, WC2 (071-836 6253).

The Green Contemporary Art Sale. Sean Scully, Christo, Wiszniewski & Steadman are among artists whose work is on sale at prices from £250 to £10,000 to raise money for research, lobbying and campaigning on Green issues. Oct 16-25. Daily 11am-7pm.

TATE GALLERY

Millbank, SW1 (071-821 1313).

John Constable, 1776-1837. This major survey includes some lesser-known landscapes & drawings. Until Sept 15. £5, concessions £2.50; advance booking with guaranteed times, £6 & £3 (071-793 0900).

William Blake. Works from the gallery's collection. Until Nov 3.

Anthony Caro. Recent work by the distinguished British sculptor. Oct 16-Jan 26, 1992.

Mon-Sat 10am-5.50pm, Sun 2-5.50pm.

VICTORIA & ALBERT MUSEUM

Cromwell Rd, SW7 (071-938 8349).

Visions of Japan. Godzilla, karaoke & sushi are among the sights, sounds & flavours of Japan brought to this central event of the Japan Festival. Sept 17-Jan 5, 1992.

Fornasetti: designer of dreams. Drawings, graphics, self-portraits & designs for everyday objects by this prolific Italian visionary artist. Oct 2-Jan 19, 1992.

Mon-Sat 10am-5.30pm, Sun 2.30-5.30pm. Voluntary donation, suggested £2, concessions 50p.

FESTIVALS

As part of the Japan Festival first performances of works by Japanese composers will be given at Cardiff & Swansea. Norfolk & Norwich celebrate Mozart; Salisbury opens with an all-star event in aid of the cathedral; Canterbury offers Indian dance & new circus.

CANTERBURY FESTIVAL

A mixed-arts programme embraces choral works such as Tippett's *A Child of Our Time* & Bernstein's *Chichester Psalms*, a production of *Everyman*, & Snapdragon new circus; Kathakali & Mohiniattam dance dramas from India & flamenco from Spain. Buxton Festival brings its production of Mozart's *Seraglio*; also concerts by the Sinfonietta de Picardie & Primavera Chamber Ensemble: entertainment by Richard Stilgoe & Peter Skellern. Oct 12-26. Box office: 37 Palace St, Canterbury CT1 2DZ (0227 455600).

CARDIFF FESTIVAL OF MUSIC

The opening concert, given by the BBC Welsh Symphony Orchestra under Tadaaki Otaka, includes the premiere of a work for clarinet & orchestra by Japan's leading composer Toru Takemitsu. Libor Pesek conducts the Czech Philharmonic in an all-Dvořák programme. Simon Rattle conducts the City of Birmingham Symphony Orchestra in Janáček's Sinfonietta. First performances of works by Czechoslovak composers Peter Graham & Pavel Novak. Also Prague Chamber Ballet & Welsh National Opera. Sept 14-Oct 12. Box office: St David's Hall, The Hayes, Cardiff CF1 2SH (0222 371236).

NORFOLK & NORWICH FESTIVAL

Opens with Travelling Opera's productions of *Don Giovanni* & *The Marriage of Figaro*. Other Mozart tributes from the Stamic Quartet of Prague, Lindsay String Quartet & the English Sinfonia, conducted by Charles Groves—plus a Mozart banquet with musical entertainment. Also recitals

by soprano Teresa Cahill & pianist Jessica Drake, & a children's concert by the London Mozart Players. Oct 9-19. Box office: St Andrew's Hall, Norwich NR3 1AU (0603 764764).

SALISBURY FESTIVAL

A spectacular open-air event with Plácido Domingo, Jessye Norman, Kenneth Branagh, Charlton Heston, the English Chamber Orchestra & pianist Peter Donohoe launches the festival. Its purpose is to raise money to restore the spire of the 13th-century cathedral. Large works by leading British contemporary sculptors will be exhibited in the Cathedral Close. Programme also includes opera, drama, concerts, lunchtime recitals, a Bavarian beer festival, real ale & jazz festival, tea dance, barn dance & a Texan hoe-down. Sept 6-21. Box office: Salisbury Playhouse, Malthouse Lane, Salisbury SP1 7RA (0722 325173).

STROUD FESTIVAL OF THE ARTS

Musica Petropolitana, a group of young, early-music specialists from Leningrad, play works by Russian & Western composers. Barebones Theatre Company presents Shakespeare's *Winter's Tale*. The Kathryn Tickell Band plays traditional British music. The Alexander Roy company dances a ballet based on Mozart's *Magic Flute*. Oct 5-20. Box office: Free-post (GL 114), Stroud, Glos GL5 1BR (0453 764999).

SWANSEA FESTIVAL

Celebrates the work of Welsh artists Augustus & Gwen John in a major exhibition. London City Ballet brings its new production of *Romeo & Juliet*. BBC Welsh Symphony Orchestra, under Tadaaki Otaka, gives the world premiere of a Symphony by Gareth Glyn; Tokyo Symphony Orchestra gives the UK premiere of Toshi Ichihyanagi's *Luminous Space*. Jane Glover conducts the London Mozart Players in music from Mozart's final year; Peter Frankl & Tamas Vasary play four-hand piano duets. Also Welsh National Opera. Sept 21-Oct 26. Box office: Grand Theatre, Swansea SA1 3QJ (0792 475715).



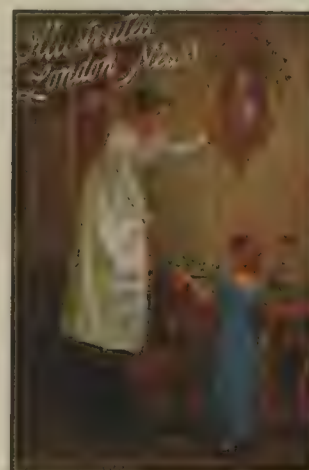
1



2



3



△

Have your cards personalised for only £1.50 each with your name and address printed inside for just £75 for 50 cards. An extra 25 cards only costs £20.

BEST WISHES
FOR
CHRISTMAS
AND
THE NEW YEAR

TYPE PROFILE GROUPS

25 CHRISTMAS CARDS FOR ONLY £17.50

Please send me _____ pack(s) of No(s) _____/_____/_____/_____ at £17.50 per pack fully inclusive of VAT, P&P. Price for overseas customers is £20/\$34 per pack.

PERSONALISE YOUR CARDS

Please send me _____ personalised cards of No(s) _____/_____/_____/_____ at £75 for first 50 and £20 for every 25 thereafter fully inclusive of P&P (UK customers only).

Print clearly below exact lines of copy you require inclusive of your address. Maximum of 60 characters/spaces per line.

These two lines of type will be centred at the foot of greetings page which reads 'Best Wishes For Christmas And The New Year'. All type printed in black. See example.

PLEASE COMPLETE IN BLOCK CAPITALS

Mr/Mrs/Miss/Ms

Address

Postcode.....

☐ My cheque/postal order for (amount) is enclosed payable to The Illustrated London News (sterling or dollars acceptable).

[illegible]☐ Please debit my Access/Visa/Amex/Diner club

Expiry Date Amount to Debit Signature

Return order to: Illustrated London News Card Offer, 20 Upper Ground,
London SW1 9PF



1991 Rugby World Cup tournament: first & final matches at Twickenham.

SPORT

An international feast for rugby fans as 16 teams converge on the British Isles for the 1991 Rugby World Cup from Oct 3 to Nov 2; the cricket season closes with the new Britannic Assurance Challenge—the first fixtures to be arranged between the British county champions & the winners of Australia's inter-State Sheffield Shield on Sept 22 & Sept 23-26; play starts at Hurlingham in the 1991 World Croquet Championship on Sept 8; some of British horse racing's richest prizes go to the winners in the Festival of British Racing at Ascot on Sept 28.

CRICKET

NatWest Trophy final. Sept 7. *Lord's, NW8.*

Britannic Assurance Championship: Middx v Surrey. Sept 10-13. *Lord's.*

Refuge Assurance Cup final. Sept 15. *Old Trafford, Manchester.*

Britannic Assurance Challenge: BA champions v Victoria (Sheffield Shield Australian inter-State championship winners). Sept 22 & Sept 23-26. *Venue to be arranged.*

CROQUET

President's Cup. Sept 4-7. *Colchester, Essex.*

Continental Airlines World Championship. Sept 8-15. *Hurlingham Club, SW6.*

DRAGON-BOAT RACING

Dragon-Boat Racing Championships. Oct 5,6. *Serpentine, Hyde Park, W2.*

EQUESTRIANISM

Burghley Remy Martin Horse Trials. Sept 12-15. *Stamford, Lincs.*

Taylor Woodrow National Dressage Championships. Sept 21,22. *Goodwood, W Sussex.*

Blenheim International Three-Day Event. Sept 27-29. *Woodstock, Oxon.*

Horse of the Year Show. Oct 7-12.

Wembley Arena, Middx.

FOOTBALL

England v Germany (friendly). Sept 11. *Wembley Stadium, Middx.*

England v Turkey (European Championship). Oct 16. *Wembley Stadium.*

GOLF

Walker Cup (GB & Ireland v US). Sept 5,6. *Portmarnock Golf Club, nr Dublin.*

Epson Grand Prix. Sept 19-22. *St Pierre GC, Chepstow, Gwent.*

Ryder Cup (US v Europe). Sept 27-29. *Kiawah Island GC, S Carolina, USA.*

Dunhill Cup. Oct 10-13. *St Andrews Old Course, St Andrews, Fife.*

Toyota World Match Play. Oct 17-20. *Wentworth GC, Virginia Water, Surrey.*

HORSE RACING

Holsten Pils St Leger. Sept 14. *Doncaster, S Yorks.*

Queen Elizabeth II Stakes (Festival of British Racing). Sept 28. *Ascot, Berks.*

Cambridgeshire meeting. Oct 2-5. *Newmarket, Suffolk.*

Prix de l'Arc de Triomphe. Oct 6. *Longchamp, Paris.*

Cesarewitch. Oct 19. *Newmarket.*

RUGBY UNION

England v USSR. Sept 7. *Twickenham, Middx.*

Scotland v Barbarians. Sept 7. *Murrayfield, Edinburgh.*

World Cup. Oct 3-Nov 2. *Various venues:*

England v New Zealand, Oct 3; v Italy, Oct 8; v USA, Oct 11; *Twickenham.*

Scotland v Japan, Oct 5; v Zimbabwe, Oct 9; *Murrayfield.*

Wales v Western Samoa, Oct 6; v Argentina, Oct 9; v Australia, Oct 12; *Cardiff Arms Park, Cardiff.*

Ireland v Zimbabwe, Oct 6; v Japan, Oct 9; *Lansdowne Rd, Dublin.*

Semi-finals, Oct 26, *Murrayfield;* Oct 27, *Lansdowne Rd.*

Final. Nov 2. *Twickenham.*

SUMO WRESTLING

Grand Sumo Tournament. Oct 9-13. *Albert Hall, SW7.*

HOW

HOW (of Edinburgh)
only address
28 ALBEMARLE STREET
LONDON, W1X 3FA
Telephone: 071-408 1867



Edinburgh 1697

Thistle Mug

Maker: J. Symphon



The Chelsea Antiques Fair

Chelsea Old Town Hall, King's Road, SW3

Half a mile West of Sloane Square

September 10th - 21st

Official Opening by Mr Winston Churchill MP

at 2pm, Tuesday September 10th

in aid of the British Kidney Patient Association.

Weekdays 11am-8pm. Weekends 11am-6pm

Adm: £5 inc Catalogue. Enquiries at the Fair: 071 351 1980

43 top British exhibitors

offer Furniture pre 1830, Ceramics, Silver etc pre 1860,

Jewellery & Textiles pre 1890, Paintings up to 1900.

Penman Antiques Fairs, P.O. Box 114, Haywards Heath, Sussex. RH16 2YU

Tel 0444 482514

Fax 0444 483412



Working dogs at Wembley. Bunraku puppets at the Queen Elizabeth Hall.

OTHER EVENTS

The Japan Festival mounts **Matsuri**, an enormous, open-air, colourful family festival in **Hyde Park** on **Sept 21 & 22**, with lanterns, warriors, dragons & fireworks; there are river vantage-points for all to watch the **Great River Race**, along 22 miles of the **Thames** on **Sept 7**; working dogs have their day at **Wembley** on **Oct 13**, with gundogs, guide dogs, police, Army & other canines.

Fine Arts & Antiques Fair. Furniture, ceramics, textiles, clocks & other works of art from 150 invited dealers. **Oct 8-13**. Tues 1-8pm, Wed-Sat 11am-8pm, Sun 11am-5pm. *Olympia, Hammersmith Rd, W14*. £5.

Great River Race. More than 100 craft of traditional style compete along 22 miles of the Thames, passing through the heart of London. **Sept 7**, starts 2.15pm, *Richmond, Surrey*; finishes about 5.30pm, *Island Gardens, Millwall, E14 (opposite Greenwich)*.

Japan Festival. London events under the oriental umbrella include the opening of the **Kyoto Garden** - a permanent legacy, **Sept 17**, *Holland House, Holland Park, W8*; **Matsuri**, a vast open-air festival with mounted archers, parades, fireworks & food, **Sept 21, 22**, noon-9.30pm, *Hyde Park, W2*; **Bunraku Puppet Theatre**, popular Japanese entertainment with origins in the 16th century, **Oct 1-5**, 7.45pm, **Oct 5**, 3pm, *Queen Elizabeth Hall, South Bank Centre, SE1 (071-928 8800)*, £8-£18. General information for all Japan Festival events from **British Travel Centre**, 12 Lower Regent St, SW1 (071-925 0005).

LAPADA Show. The London & Provincial Antique Dealers' Association has carefully-vetted stalls offering all types of antiques, many on the show's theme of animals & other living creatures. **Oct 16-20**. Wed-Fri 11am-8pm. Sat, Sun 11am-6pm. *Royal College of Art, Kensington Gore*.

SW7. £8 includes catalogue, £12 for two (with one catalogue).

Motorfair: London Motor Show. The latest models, plus accessories, & classic & historic cars. **Oct 17-27**. Daily 9.30am-7.30pm, **Oct 24** until 9pm, **Oct 27** until 6pm. *Earls Court, SW5*. **Oct 17**, £12, then £7, concessions & everybody after 5pm £4.

Park Lane Antiques Fair. A loan exhibition of furniture from **Chatsworth House**. **Derbyshire** is the centrepiece of this prestigious event. **Oct 2-7**. Wed-Fri 11am-8pm, Sat, Sun 11am-7pm, Mon 11am-6pm. *Park Lane Hotel, Piccadilly, W1*. £6.

Pedigree Chum Working Dog of the Year Show. Police, Army, guide & sheepdogs show off their paces; terrier & lurcher racing & plenty of canine-related stalls to please dog-lovers. **Oct 13**, 2.30pm. *Wembley Arena, Middx*. £7-£15.

Punch & Judy Fellowship Annual Festival. Traditional entertainment, with Mr Punch & some of his foreign relatives. **Oct 6**, 10am-5.30pm. *The Piazza, Covent Garden, WC2*.

Soho Jazz Festival. The clubs, pubs, restaurants, streets & squares resound to the rich diversity of British jazz. **Sept 26-Oct 6**. *W1 area*, details from 071-434 3095.

Southampton Boat Show. Enormous show of boats afloat, & everything from a spinnaker to a shackle-pin. **Sept 13-21**. Fri 10am-6pm, then daily 10am-7pm. *Mayflower Park, Town Quay, Southampton*. **Sept 13**, £9.50, then £6, OAPs £4.50, up to two accompanied children free.

Sunday Times/Decanter Wine Show. Competitions, free tastings, a chance to talk to wine experts & sample German food. **Oct 4-6**. Fri, Sat 11am-6pm, Sun 11am-5pm. *Earls Court, SW5*. £10 includes souvenir glass, double ticket £18.

Year of Sport National Fun Run. Hundreds join the 28 different age groups for a 2½-mile running event. Mass jog at 4.30pm. **Oct 6**, 10am. *Hyde Park, W2*. Information from **PO Box 58, Richmond, Surrey TW9 1TX**.

CLASSIFIED ADVERTISING

ANCESTRY

ANCESTRAL RESEARCH

Business and family histories traced by experts at unpretentious prices.

Write with known details for our free brochure and fee schedule.

Also special Welsh service.



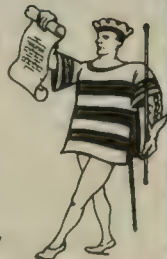
BROOKS, DAVIES & CO
Genealogists

CAMBRIA HOUSE, 37 PEMBROKE AVENUE HOVE, EAST SUSSEX, BN3 5DB, ENGLAND.
Tel: 0273-28912 Fax: 0273-736713

FAMILY HISTORY

**Who were your ancestors?
Where did they come from?**

You have heard yourself asking these questions so satisfy your curiosity and let us help discover the answers. We are experts in genealogy, family history and heraldry. At reasonable cost we can compile a report that you will always treasure. For FREE estimate and brochure write to:



ACHIEVEMENTS OF CANTERBURY

KENT, ENGLAND, CT1 1BAJ.

Or call us on 0227 462618

TO
ADVERTISE
IN
CLASSIFIED
CALL
TOBY
DURRANT
ON
071-928 2111

ROCKING HORSES



Robert Mullis

● ROCKING
● HORSE
● MAKER ●

Traditional hand carved rocking horses, on bow rockers or safety stand, from quality hard woods, painted and dappled or polished.

5 sizes from miniature to full size
Saddles individually made by a local saddler.
Sterilised horse hair. Glass eyes.

Restorations and Commissions a Speciality.
(Approved by the British Toy Makers Guild).

Send stamp for Brochure:
55 Berkeley Road, Wroughton,
Swindon, Wiltshire SN4 9BN
Telephone: Swindon (0793) 813583

BUILDING

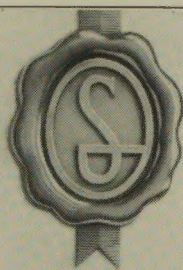
TRADITIONAL ENGLISH OAK and other timbers.

Our workshop produces custom-made, well-designed panelling, staircases, wardrobes, special windows and doors.
Designs, production, delivery.

Contact: Keith Farmer
FISHPONDS HOUSE JOINERY WORKSHOP
Dunkeswell, Honiton,
Devon EX4 0SH
Tel: 0404-891698 Fax: 0404-891358

CLASSIFIED ADVERTISING

STATIONERS



PERSONAL SEALS
AND DIE STYLES
BOND STREET BLUE
CREAM WOVE
WHITE LAID
WOOD-FREE & 100% RAG
PAPERS
ALL WITH MATCHING
ENVELOPES

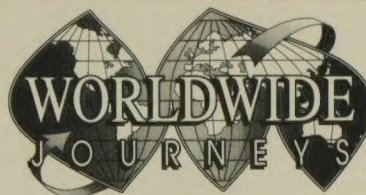
DISTINCTLY PERSONAL STATIONERY

You can have our exclusive water-marked papers engraved to your own design or choose from a variety of classic styles which are the result of over a century of service. We have a wide range of papers which can be hand bordered or deckle edged to suit your particular taste.

SMYTHSON
OF BOND STREET

44, New Bond Street, London W1Y 0DE,
Tel: 071-629 8558 Fax: 071-495 6111
Please visit or contact us for samples of stationery
and to receive our latest catalogue.

EXOTIC TRAVEL



**WORLDWIDE
JOURNEYS &
EXPEDITIONS**

A NEW EXPERIENCE IN TRAVEL

Experts in group and individual
travel worldwide.

Specialists in safaris and treks in
Africa, Asia and South America.

Please contact us for our new
brochure featuring:

India, Nepal, Bhutan, Sri Lanka,
Pakistan, Tanzania, Kenya,
Zimbabwe, Botswana, Zambia,
Ecuador, Chile and Patagonia.

WORLDWIDE JOURNEYS AND EXPEDITIONS

146 Gloucester Road, London SW7 4SZ

Tel: 071 370 5032

Fax: 071 244 7783

ACCOMMODATION

Phuket Island Thailand

Phuket is an enchanting
island off the Western
coast of Thailand, about
one hours flight from
Bangkok.

With many beautiful
beaches, it is also 50 kms
from the Phi-Phi Islands,
110 kms from the Similan
Islands, and about two
hours drive from Phang
Nga Bay

For further information
about private
accommodation on this
beautiful island, please
telephone:
081-541-0875

COUNTRY ACCOMMODATION

OLD SANDWICH, KENT



Mrs Maxtone Graham has vacan-
cies all year round in these Listed
Grade II almshouses in her quiet
garden in historic Sandwich.
CTV, real fire, radiators.

£100-£140 pw. Some weekends.

Full illustrated details:
Telephone 0304 613270, or write
6 Moat Sole, Sandwich, Kent
CT13 9AU

Country & Town

WYCK HILL HOUSE

Set in the heart of the beautiful
Cotswolds with stunning views,
Wyck Hill House is renowned for its
warm welcome and caring staff.

- Award winning cuisine
- 30 individually designed
bedrooms all with en suite
facilities
- Only 1½ hours from London
by road or rail
- Special 2 or 3 day 'Breakaway'
rates

Stow on the Wold,
Gloucestershire GL54 1HY. Tel: 0451-31936

TEMPLES OF THE SUN

ANCIENT TRIBES OF ORISSA
PALACES AND CASTLES IN RAJASTHAN
SEE THE WONDERS OF INDIA ARRANGED IN STYLE
BY EXPERTS
14 DAYS FROM £1149.00



EQUINOX TRAVEL LTD
INDEPENDENT TRAVEL ORGANISERS TO INDIA
COLLIER HOUSE, 163-169 BROMPTON RD, LONDON, SW3.
071 589 4567.

GREENWICH—LONDON

Beautifully modernised one bedroom flat in
the heart of historic Greenwich. Close to
Cutty Sark, Maritime Museum and
River, with easy access to Central London.
Available for short holiday lets, sleeps 2/4,
all mod cons. £200 per week.

Mrs V Totty, 16 Greenwich Church St.,
London SE10

Telephone: 081 858 1404 or 081 858 0657

SHIRTS



Highest Quality SHIRTS

Individually MADE
TO MEASURE
Colour Brochure
and 300 FABRIC
SAMPLES FREE
Seymour Shirts

Freepost, Dept 25, Bradford
BD1 1BR Tel: 0274 726520

SUNNINGDALE BERKSHIRE

SUPERB
Holiday Cottage
adjacent to Golf Course
Near Wentworth •
Royal Ascot • Windsor
Tel: Ascot 0344-21068

GENERAL

BIRTHDAY DUE?

Give someone an original news-
paper, dated the very day they were
born. Only £16.95 p.p. (plus free
1880's "Times"!). Posted Today.

Yesterday's News
43 Dundonald Road, Colwyn Bay,
Clwyd LL29 7RE
Tel: 0492-531195/531303
9 a.m. to 9 p.m. 7 days

BILLIARD TABLES

Antique Billiard Tables

Period & Antique Billiard/Snooker Tables
of all sizes and styles restored to the highest
standard and displayed for purchase.
Period accessories to match. Details sent.
Delivery/installation. Export arranged

ACADEMY ANTIQUES

5 Camphill Ind Estate, West Byfleet, Surrey, KT14 6EW
Tel: 0932 352067/342675. Fax: 0932 353904



Nude with Necklace from Edward Piper, a biography by Sylvia Clayton (David & Charles, £40). An exhibition of his work is at the Catto Gallery in Hampstead, September 11-22. Right, bone sphinx with amber face, found in 6th-century BC tomb in Baden-Württemberg, reproduced in *The Celts* (Thames & Hudson, £45).



BOOK CHOICE

Short notes on current titles for autumn reading

HARDBACK NON-FICTION

Bernard Shaw Vol 3: The Lure of Fantasy

by Michael Holroyd
Chatto & Windus, £21

The final volume of this discerning and masterly biography covers the last third of Shaw's life: the years of *Heartbreak House*, *Back to Methusalem* and *St Joan*, winning of the Nobel Prize for Literature and an Oscar, a time of new friendships (with T.E. Lawrence, Lady Astor and Elgar), even a final theatrical fling with a capricious American 40 years his junior, until his death at the age of 95.

Bob Boothby: A Portrait

by Robert Rhodes James
Hodder & Stoughton, £20

Bob Boothby was a compelling parliamentary orator and a politician who was right on all the major issues of his time. But he never achieved high office, losing his position at the Ministry of Food in 1940 when accused, wrongly, of not declaring a personal interest in representing holders of Czech assets seized by Germany. This is a fine biography of a man who once described himself as torn between the urges of power and love.

Rose Macaulay: A Writer's Life

by Jane Emery
John Murray, £25

Rose Macaulay died more than 30 years ago. Her reputation, which suffered the inevitable decline following her death, needs to be revalued, and this excellent account—acutely identifying the three aspects of her life and character—should do the trick.

My Style of Government

by Nicholas Ridley
Hutchinson, £16.99

This will not be the last word on the problems of the later years of Mrs Thatcher's Conservative Government, which led to the loss of many Cabinet Ministers and eventually to that of the Prime Minister herself. Mr Ridley puts the blame for the débâcle on the pursuit of a fixed exchange rate.

HARDBACK FICTION

Varying Degrees of Hopelessness

by Lucy Ellmann
Hamish Hamilton, £13.99

Lucy Ellmann's first novel was a considerable triumph. This, her second, matches it for style, humour and disconcerting observation. The struggles of a 31-year-old virgin in a conventionally inadequate London art college may not seem promising material, but the author's originality and freshness of approach make it sparkle.

Talking It Over

by Julian Barnes
Jonathan Cape, £13.99

Julian Barnes's new novel starts with a bang but ends with a sigh. The wit and fizz of the early chapters are a *tour de force* of comic writing, but they begin to pall under the weight of a rather conventional story and a cross-talk technique that becomes increasingly difficult to sustain.

Mamista

by Len Deighton
Century, £14.99

The dismantling of the Berlin Wall and the unification of Germany removed the familiar setting of a Len Deighton novel. He has responded by transferring the action to South America, where many of his customary ingredients of revolutionary intrigue and violence are to be found. The steamy atmosphere of the place is finely conveyed, but the plot is less than usually compelling.

Comeback

by Dick Francis
Michael Joseph, £14.99

A succession of dead horses, skulduggery in a veterinary hospital and a diplomat possessing unusual powers of detection who finds himself threatened with a fate similar to the horses' are the elements which Dick Francis fashions into yet another exciting thriller, his 30th and another undoubted winner.

PAPERBACK NON-FICTION

King Edward VIII

by Philip Ziegler
Fontana, £8.99

The "official" biography, which means that the author had access to the royal archives where the Duke of Windsor's papers are held. But so much has been written by so many hands, particularly about the abdication, that there proves to be not much more to say. Nonetheless Philip Ziegler tells the familiar story very well, and wisely refrains from making any sweeping judgements about the character of his subject.

Paul Scott: A Life

by Hilary Spurling
Pimlico, £9

Pimlico is Random Century's new paperback imprint, and it is launched with a sad but engrossing biography of the author of *The Raj Quartet* and other novels, who died of cancer aged 57, his marriage wrecked and his reputation low. Success and fame came posthumously, with the TV production of the *Raj*.

Wayward Women

by Jane Robinson
Oxford University Press, £7.95

Some 400 women who wrote about travel in one form or another are included in this fascinating book, which is both bibliography and a collection of potted biographies. It is packed with entertaining information, though the attempt to categorise the writers is arbitrary and unhelpful (Naomi James appears with Amelia Earhart under "Untrodden Paths and Unfrequented Valleys", while Clare Francis is placed with Agnes Herbert in "Unfeminine Exploits").

The Oxford Book of Royal Anecdotes

edited by Elizabeth Longford
Oxford University Press, £6.99

A wonderfully varied mixture of royal jokes, snubs and anecdotal material of many kinds, dating from Boudicca to the present day, laced with plenty of historical scandal.

PAPERBACK FICTION

The Burden of Proof

by Scott Turow
Penguin, £4.99

Alejandro Stern, the American defence lawyer who defended a colleague on a murder charge in *Presumed Innocent*, returns from his office to find his wife dead in the garage. She has left a note: "Can you forgive me?", and the tragedy sparks another gripping and skillfully constructed and constantly surprising legal thriller.

Brief Lives

by Anita Brookner
Penguin, £5.99

One of Brookner's best, *Brief Lives* describes the precarious relationship of two women who meet through their husband's partnership and strike up a sort of friendship without actually liking each other. But there is an emptiness in both their lives, and they share a preoccupation with the threats of age and isolation.

No Talking After Lights

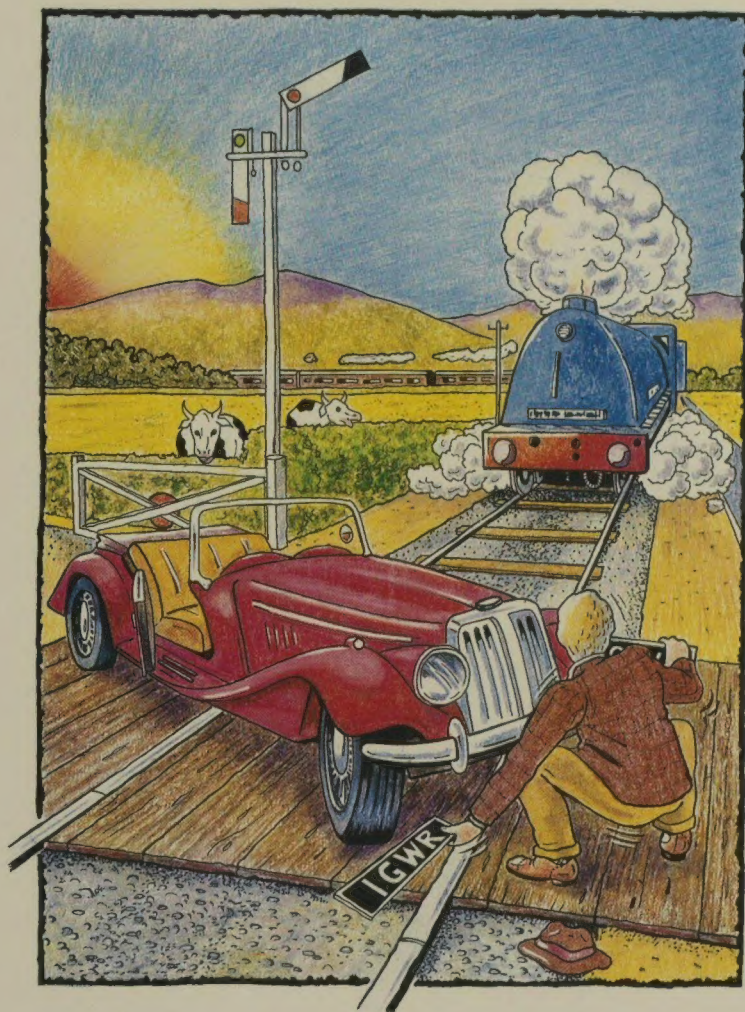
by Angela Lambert
Penguin, £4.99

Set in a girls' boarding school occupying a mock-Tudor country house in the heart of England, Angela Lambert's novel draws on many of the ingredients of the conventional school story—casual cruelty, perfunctory and bullying teachers, negligent parents, pashes and (giggle) curses, petty crime and petty punishment, even an attempted runaway and rape—but they are stylishly transformed by the wit and sensitivity of the writing.

Lady's Maid

by Margaret Forster
Penguin, £5.99

The heroine of Margaret Forster's novel is a young woman employed as Elizabeth Barrett's lady's maid, and the story follows Elizabeth out of the sickroom and away from father's tyranny into European travel—and the gradual growth of Elizabeth into another kind of tyrant.



"I SAVED THE PLATES.
SHAME ABOUT THE CAR"

"This was no time for train spotting.

My pride and joy had broken down and wouldn't budge an inch - right on a level crossing.

Years of loving devotion about to be crushed by the 10.15 from Bristol Temple Meads.

And with it, my Classic Collection plates.

I'd bought them in honour of my favourite line - GWR, God's Wonderful Railway to be precise.

As well as the personal value to me, they were also real collector's items.

After all, some people will pay a lot of money for something so distinctive and I was always getting people making offers.

Luckily, it didn't take long to get them off the car. And with hardly a second to spare.

There wasn't much left after the impact. But there was one small consolation.

That was the first example of Type 47 rolling stock I'd ever seen in South West Region."



To ensure you receive advance details of forthcoming Classic Collection registration mark auctions, please write giving your name, address and telephone number, to DVLA Classic Collection Auction Service, PO Box 1423, London SW6 4TB.



Detail from THE YOUTHFUL ARTIST by Benjamin Matveevich Bassov, Moscow (1913-1982)
Reproduced by courtesy of Douwes Fine Art - London & Amsterdam

Fine Arts Insurance for Connoisseurs and Collectors

Minet

we cover the world

MINET HOUSE 100 LEMAN STREET LONDON E1 8HG
Tel 071-481 0707 Telex 8813901 JHMLDN G Fax 071-265 1220
and at LLOYD'S

LONDON PARIS MONTE CARLO FLORENCE NEW YORK LOS ANGELES